

THE ANCIENT
ART STONEWARE

OF

THE LOW COUNTRIES AND GERMANY:

OR

"Grès de Flandres" & "Steinzeug":

ITS PRINCIPAL VARIETIES, AND THE PLACES WHERE IT WAS MANUFACTURED
DURING THE XVITH AND XVIITH CENTURIES.

BY

M. L. SOLON,

AUTHOR OF "THE ART OF THE OLD ENGLISH POTTER."

ILLUSTRATED WITH 25 COPPERPLATE ETCHINGS AND 210 ILLUSTRATIONS
IN TEXT, DRAWN BY THE AUTHOR.



VOL. II.

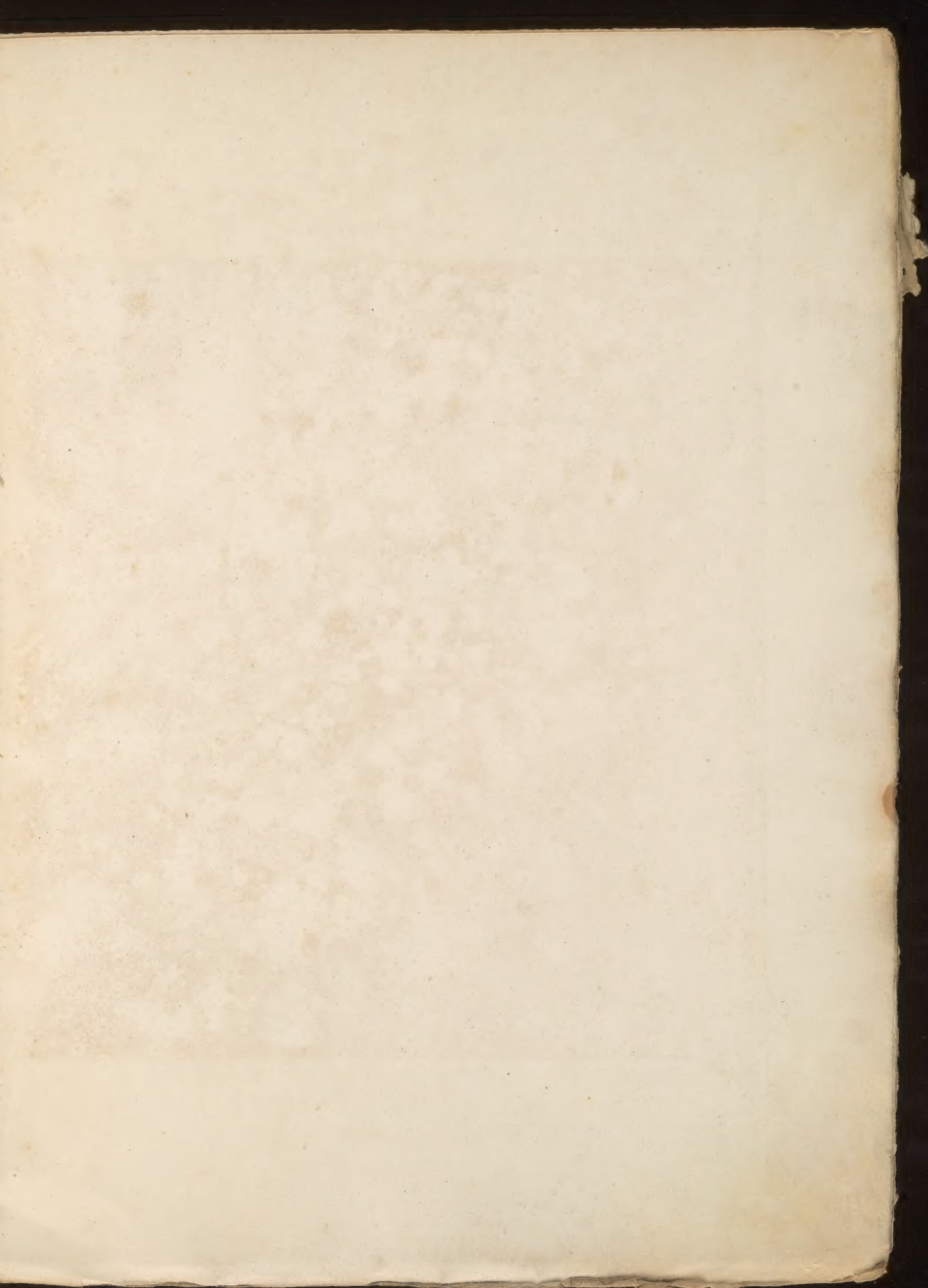
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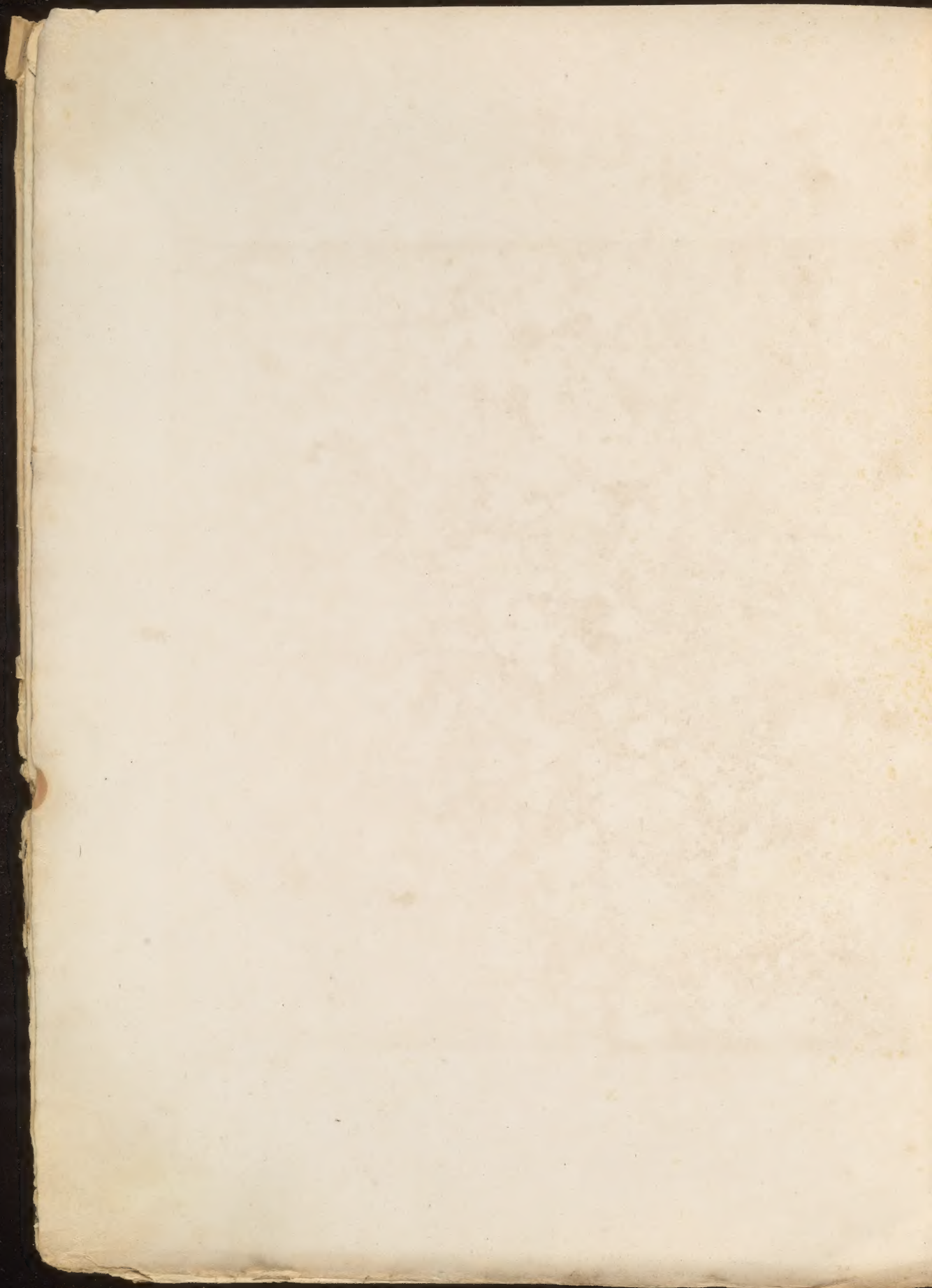
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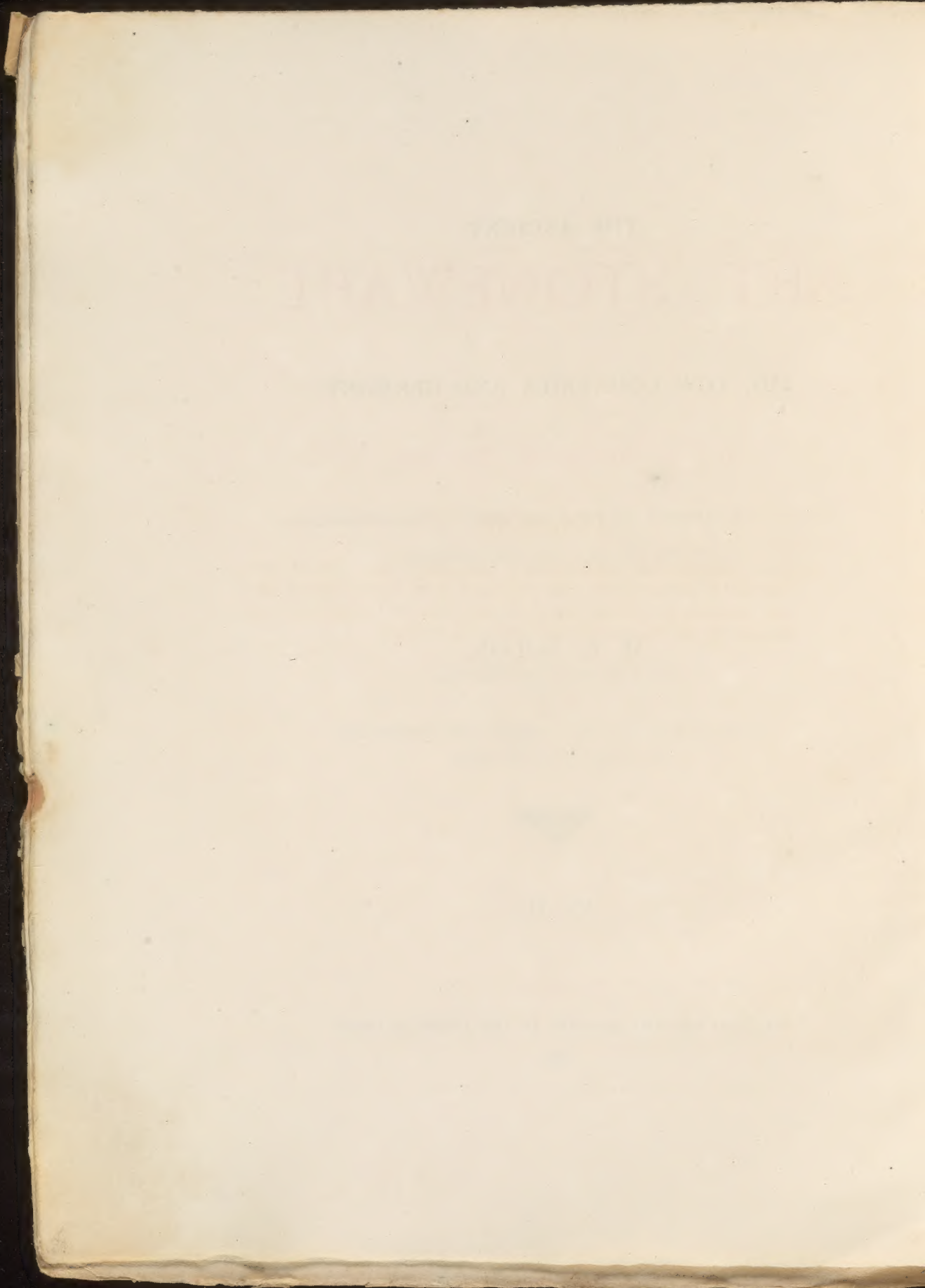


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COLOGNE.

Absence of historical records concerning the Cologne potters—An oven full of ware discovered in the centre of the town—Comparison of the ware it contained with that manufactured at Raeren and at Frechen—Types of Cologne stoneware determined by the discovery—Commerce with foreign countries.

COLLOQUE

Le premier colloque est sur le sujet de la foi et de la charité. Le second est sur le sujet de la science et de la sagesse. Le troisième est sur le sujet de la justice et de la bonté. Le quatrième est sur le sujet de la vérité et de la pureté. Le cinquième est sur le sujet de la gloire et de la grandeur. Le sixième est sur le sujet de la vie et de la mort. Le septième est sur le sujet de la résurrection et de la vie éternelle. Le huitième est sur le sujet de la sainteté et de la perfection. Le neuvième est sur le sujet de la miséricorde et de la pitié. Le dixième est sur le sujet de la gloire de Dieu et de la gloire de l'homme.

COLOGNE BROWN WARE
Discovered in 1890

PL. XVII



Don A. Oppenheim Coll.

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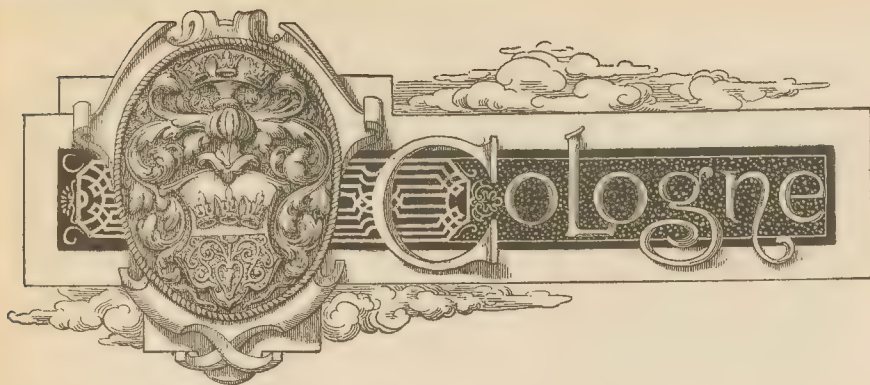


Fig. 142. Niessen Coll., Cologne.

THE archives of the town of Cologne do not contain any mention of the potting trade having ever flourished in that city. Many local guilds have recorded their annals in ponderous registers, but one would look in vain in the long list of civic companies for that of the pot-makers; nor do we find in any private deed the name of a citizen designated as following the avocation of a potter, either as a master or as an artisan. This silence of the public records had hitherto been accepted as a sufficient voucher that no stoneware—nor indeed any other sort of pottery—had ever been manufactured in

Cologne. No one would have thought of challenging an assertion resting on such plausible grounds. In fact, it was never more firmly established than on the eventful day when the spade of the excavator happened to meet at a great depth the old level of one of the central and most populous streets. The unexpected truth thus came to light, and the matter was placed beyond all possibility of dispute.

At the beginning of last year, as deep trenches were being opened in Comödien Strasse to lay the foundations of some important buildings, the workmen came upon the easily recognizable remains of a potter's oven. Round about the ruins was heaped an accumulation of fragments and castaway pieces, the refuse of a not inconsiderable factory. Out of the rubbish many pots, all more or less imperfect it is true, were picked up and carried away exultingly by enthusiastic collectors, heedless of the slight crack or the ill-shapen foot for which they had once been rejected as worthless.

The name of Cologne stoneware, although used abroad for centuries, had lately given rise to many a learned disquisition, having for its object to demonstrate the impropriety of such a name; the strongest argument adduced against it being that, as we have just stated, no pottery of any sort had ever been made in the town of Cologne. The belief was so deeply rooted, that when, on previous occasions, coarse earthen vessels had been dug up in the streets, they were always considered as foreign pieces brought accidentally into the town. Dornbush, like others, falls into the same mistake, and mentions the pottery found in the foundations of the Wallraff-Richard Museum as examples of Siegburg early make.

Now, and in consequence of the discovery, we are obliged to acknowledge that the capital of the Low Countries had also its pot works, where stoneware of artistic value was, for a time at least, successfully manufactured. It is true that, up to now, the name had been most inappropriately applied to the white ware really made at Siegburg, and that it must in the future be employed in reference to some brown specimens of which the last finds have supplied us with a few well-defined types.

As soon as the Cologne ware had become an undeniable fact, the archæologist began to call to mind that old tradition had handed down accounts of the eviction of some potters once established at Cologne. Towards the beginning of the sixteenth century all pot-makers were banished from the city by a municipal edict, promulgated on account of the danger to which the firing of their ovens exposed the whole neighbourhood. This long-disregarded tale now proves to be worth more attention than was given to it; not only pot-makers were at work in the very centre of the town, but it was real and good stoneware they were making, of a quality that could fairly compare with anything of the kind made elsewhere at a corresponding period.

Invaluable, however, as the discovery remains with respect to local history, the veil which covers the early days of stoneware manufacture is still but partially lifted by such solitary evidences. In the present case, an oven standing in the midst of a populous quarter may have been no more than the private enterprise of a single individual trying to introduce into the town a new style of pottery successful in other places. How different it would be for us, in historical import, if subsequent discoveries were to demonstrate that on that spot once existed the important and prosperous seat of a regular industry. If this could be definitely established, then our present notion concerning the probable cradle of the invention of brown stoneware glazed with salt might perhaps be shaken, or even overturned.

All authenticated specimens of Cologne ware, which have so far come to hand, bear, without an exception, an evident likeness to what was made at Raeren in the early times; but from that very likeness may be drawn two very different deductions.

To a certain extent Cologne might, on the evidence of the brown pottery just discovered in her soil, set up a not unreasonable claim to have been the birthplace of all the stoneware of similar description. More than one learned specialist has already, we know, weighed with eagerness the *pros* and *cons* of the question. Supposing that the theory were *prima facie* to be accepted, it might be urged in its favour that, after the disbandment of the workmen employed in the pot works of the town, they all repaired to Raeren, a peaceful village where they hoped to settle and carry on their trade unmolested, and under the best conditions. But we should have to believe that they emigrated there in large numbers, for it is beyond doubt that at a corresponding period Raeren had an active and important population, and unfortunately we have not a vestige of evidence that pot-making was ever a great branch of industry in Cologne, where most probably it was practised only as a short-lived experiment. Had it been otherwise, the civic records would certainly have mentioned it.

The hypothesis which would make the temporary establishment of pot-making in the town consequent upon the enterprize of a few operatives coming from the Limburg factories, seems to rest on better foundation. There is no difficulty in admitting that some discontented Flemish potters had formed and carried out the project of leaving their crowded village to settle in the rich and industrious city; their subsequent banishment is then easily accounted for. Such an undertaking was not, as we may imagine, to be favourably considered by the inhabitants of the quarter where they had put up their workshops and ovens. The heavy firing, kept up night and day, was a constant source of danger. The magisterial edict was not long in coming by which the unwelcome neighbours were compelled to desist from continuing their objectionable practices, and to depart in quest of more suitable ground. Such high-handed proceedings would certainly not have been taken against a long-established and prosperous industry.

The Cologne factory may prove to have been the link which connected Raeren with a well-known centre situated in the neighbourhood. The traces of the banished potters can easily be followed to the place where they decided to settle. Frechen, a village in the vicinity, offered to them all possible conveniences, the right kind of clay was to be found there in abundance, and we find them at work on the spot a very short time after their expulsion. Of this the examination of the pieces discovered at Cologne will leave no doubt in our mind. The methods of workmanship, as well as the style of the forms, all denote a close relationship between these and the productions of the Frechen factories: there is nothing there which would not at one time have been in all likelihood classified with these latter. We should almost take as a conclusive proof of the emigration the presence in the miscellaneous lot of many

examples of the best-accredited type of the Frechen manufacture—the “Bartman” with medals and acanthus leaves, which we give here (fig. 143), and which can be compared with those described and sketched hereafter in the chapter on Frechen. They make part of the interesting lot secured by the “Kunst und Gewerbe Museum.” The only observation suggested by a few specimens belonging to a higher class is that, by leaving the town for the country, the master potter seems to have lost the assistance of the general modeller, who supplied him with artistic and elaborate moulds, and has henceforth confined himself to a style of decoration of greater simplicity. At

Frechen friezes of figures are no longer found like those which decorate the Cologne-made ware. Little more is seen besides the ever-recurring mask of the Bartman, and the small leaves and rosettes stamped symmetrically over the ground by means of engraved seals.

To return to the discoveries made in Comödien Strasse, we must say that, however important they may be, inasmuch as they leave no doubt as to the existence of a factory on the spot, they are still disappointing to the writer, who had expected to find there a date or a name by which further investigations could have been facilitated. Unfortunately not one of the specimens thus brought to light offers any dated inscription whatever, and no accessory vouchers, such as coins, inscribed stones, or any such objects, were found in association with them. Our budget of information with



Fig. 143. Cologne Museum.

respect to the Cologne ware cannot therefore extend beyond the description of the few examples, secured mostly by local collectors eagerly on the look-out for the smallest bit which came out of these fruitful diggings. None of these examples are of great artistic value, yet in the ornamental reliefs each of them offers a particular interest. None can be expected to be quite perfect, all being rejected pieces; yet in many cases hardly a small blemish can be detected, a fact from which we may conclude that a high-class ware was intended, admitting only of faultless articles. Although their number was necessarily limited, these few specimens supply us with a good criterion by which to recognize the rare congeners lost up to this time in the vast group of mis-named stoneware. In the collections and in the public museums we have already noticed

a few jugs and canettes bearing all the principal features which distinguish the authenticated ones.

On the point of curiosity, the small brown pot (Plate XVII.), belonging to Baron Oppenheim (which came too late into his possession to be included in his published catalogue), must take precedence over all others. It is unique, and well worth a special notice. The sources from which the potter has derived his ideas of ornamentation are indeed curious and most unusual. Nowhere else do we see the huge precious stones in their metal settings, with which the mediæval reliquaries are always enriched, reproduced for the embellishment of an earthen pot. The top frieze, with Renaissance busts under arcades, is quite in the taste of Raeren jugs of a later period, but the deer and stags of the central band may well surprise us by the likeness they bear to the running animals embossed on the Roman red ware. Were we to pretend that these hunting subjects were a remnant of the style of the old Roman potters, perpetuated by their Germanic successors, such an opinion would find scarcely any credit. We must then attribute this striking likeness to the whim of the Cologne pot-maker, who, having admired the design on an antique specimen, reproduced it for the sake of curiosity. We could not remain satisfied with the idea that the similitude is merely accidental.

The hand of the mould-cutter, who is responsible for this model, is easily recognizable on many other pieces, formerly attributed to Frechen manufacture. Every detail is delineated in a peculiar way by a wiry outline, which, having been deeply sunk in the mould, stands out in sharp relief on the proof. These lines form a complicated tracery, of much lighter colour than the ground, through which the picture, darkened by the glaze accumulated in the intervals, appears as through a sort of filigree work. A canette of the Oppenheim collection (No. 14 of the catalogue) exhibits clearly the particular style of our modeller's work. Many subjects, evidently due to the same hand, may be seen on brown jugs of simpler description.

All the pots included in the discovery are not of equal interest; the greater part does not differ much from the usual Frechen patterns. "Bartmans" with inscribed bands, acanthus leaves, and coin-like medallions, are particularly numerous. Very few have left the town, the amateurs of Cologne having secured almost all the proceeds of the excavations. It is only in their collections, therefore, that the ware can now be studied.

In the selection which fell to the share of M. Niessen, the "Bartman" type is largely represented. The specimens are photographed in the catalogue of his collection, which he caused to be printed for himself and his friends. From it we have borrowed the pot with a grotesque face incised on the front placed at the head of this chapter

(fig. 142). It is once more the ubiquitous jug dug up on the sites of nearly all the old pot works, but which we should scarcely have anticipated to find included in the ware made in a large town.

A jug with a spout—a rare form amongst all the other beer vessels—is now in the possession of Burgomaster Thewalt. We give a sketch of it on fig. 144. But if the shape offers a certain particularity, we cannot commend its ornamentation, which merely repeats the most common arrangements of small medals and triangular leaves. On the central band runs this inscription in Gothic letters :



Fig. 144. Thewalt Coll.

TRINCK UND EST.—GOTES NEIT
VERGETT.

"Drink and eat.—Do not forget
God."

The same sentence is repeatedly found impressed on the Raeren and the Frechen ware.

There is a sort of discrepancy between the coarse and primitive manner in which the piece is fashioned, which indicates the early stages of manufacture, and the form itself, well known to belong to a late period. Spouted jugs are not, as a rule, discovered in association with the most ancient earthen vessels. The same collection can also boast of several

specimens belonging to a more regular type, but all selected with great discrimination from amongst the best that were found at the same time. We must particularly mention a few drinking jugs embossed with figure subjects—soldiers, musicians, noblemen, and ladies wearing the German costumes of the early part of the sixteenth century.

Ancient pieces of Raeren manufacture, on which royal personages are represented, such as we have given on figs. 75 and 76, may be brought into comparison with the figured specimens of Cologne ware. The closest examination will fail to bring out any particular point from which the one can be distinguished from the other. We have thought that the canette reproduced on fig. 145 might afford a good illustration of these doubtful pieces, which it would be rash to ascribe definitely to either of these two

places. As it has not been discovered on the spot, our attribution may, therefore, be open to doubt, and we give it with due reserve.

The plainest of all the drinking pots composing this instructive find can be made the subject of interesting observations. It is curious to find that in a German town, at a short distance from Siegburg, the designs are absolutely free from Gothic influence;—one reason more for ascribing them to the hand of a Flemish potter. A small jug adorned with conventional foliage of pure Renaissance style, seemingly a copy of a panel of carved wood, is sufficiently characteristic to allow us to place its manufacture towards the second half of the sixteenth century. This is also in the Thewalt collection.

Amongst the examples obtained by the Museum at Cologne, a small jug, bearing the arms of the town of Amsterdam (fig. 146), makes us aware that the Cologne potter did not mean to limit his trade to the country in which he worked, but that he intended to extend his business connection with foreign markets. His enterprise must have been established on a somewhat important scale. The Amsterdam arms found on the Cologne ware put us in mind of the discovery, already recorded, of heaps of stoneware buried in the soil of a small town of Holland. They were at the time attributed to local manufacture, but the frequent occurrence of Dutch escutcheons on the ware of Flanders and Germany makes it very probable that the vessels found in Holland had been imported there from one of the large manufacturing centres, if not from Cologne itself.

From early days the central market for the commerce of stoneware had been established at Cologne. Not satisfied with having opened important depôts in foreign countries, especially in England, the Cologne merchants endeavoured to begin abroad the regular making of stoneware drinking vessels, with the assistance of a few



Fig. 145. Munich Museum. Height, 10 in.

workmen enticed from the best factories. It is to be noticed that in the list of patents and privileges obtained at the time by Englishmen or foreigners for the manufacture of the new pottery, it is always described under the name of Cologne ware. The last application for a patent relating to the same subject, made by John Dwight in 1671, sets forth that the applicant has at last discovered the mysteries of the "Cologne ware"; this general designation clearly included the white as well as the brown body, for John Dwight showed himself a matchless master in the production of both varieties.

In spite of the protests frequently issued by the German connoisseurs, the term was so deeply rooted abroad that it was retained in all the Ceramic Histories and Lists of Pottery Marks published in England and in France up to the last few years, and we constantly see the white canettes, as well as the brown ewers of the sixteenth century, described as Cologne ware by authors who deprecate the use of the name "Grès de Flandres" as deceptive and inaccurate.



Fig. 146. Cologne Museum.

FRECHEN.

Common pottery—Stoneware making introduced by the potters banished from Cologne
—Discovery of an oven full of ware—Frechen and Raeren.

The ware—Bartman jugs—Importation into England—John Dwight—Various types of
raised decoration—Canettes with figure subjects.



FRECHEN WARE.
Bartman



B^{on} Oppenheim Coll.

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POTTERY of the common sort is said to have been made at Frechen from times out of record. The beds of fine plastic clay stretching over all the district, and its proximity to a large town, rendered it particularly suited for a potters' settlement. Accordingly, long before the epoch with which we have to deal, the locality was occupied by a race of rough and hard-worked men, half agricultors, half brick- and pot-makers, who, from generation to generation, had been wont to depend upon the clay they dug out of the fields for the means of eking out their precarious livelihood. When the potters of Cologne were driven away from the town, we have seen that it was

to Frechen they transported their industry. With the advantages offered by the situation, and the ready assistance they found amongst the local labourers already used to pot-making, it was not long before the manufacture of stoneware was established there in full working order. The exact date of their arrival has not transpired, but from the style of ornament on the pieces discovered on the spot, it can be approximately fixed

to the second half of the sixteenth century. Frechen is still in want of a historian. Dornbush, who had meant to turn his investigating spirit towards tracing its origin, was carried away before he could realize his intention. We should now be without reliable information as to the exact kind of stoneware produced in the place, had it not been for a happy find, similar to the one related in the preceding chapter. A few years ago the ruins of an old oven were discovered, and it was found that the structure had collapsed at the moment when, filled with the finished goods, the firing was about to be commenced. This oven had since been left untouched, and when pick and spade ripped open the unshapely mass of its tumble-down sides, the contents were found standing in the same state as when they were abandoned by the unfortunate potter, who probably lost his all through the accident. In the inside, protected by the fall of materials, were piled up hundreds of pieces in a good state of preservation, representing a variety of types sufficient to be of the most valuable assistance towards the further identification of many more specimens, which otherwise might have been considered as doubtful. After the discovery of such unimpeachable witnesses, and the additional references supplied by the fragments dug out occasionally from the sites of other pot-works, the determination of the characteristics of the Frechen ware was greatly facilitated; and although there is a complete lack of marks and names of makers, the attributions that have been made can in no way be said to rest on hazardous suppositions.

When Cologne became the headquarters for the wholesale commerce of stoneware, it appears that the brown as well as the white ware had secured an equal share in the public favour. The latter came from Siegburg by way of the Rhine, at comparatively no cost; the former, on the contrary, had to be carted across the country from Raeren at very great expense. To supply at a cheap rate the increasing demand, a competition with the brown ware of Flanders had to be started at a convenient distance from the warehouses of Cologne, since in the town itself, and in consequence of the new regulations, no pottery could be manufactured. To this increase in the sale of beer vessels can be traced the sudden change which turned the miserable earthenware potters of Frechen into busy and prosperous manufacturers of a new and superior class of pottery.

Until we know for certain in what relation the old makers of brown ware in Cologne stood to their compeers of Flanders, we may assume that Raeren—through those of its workmen who had for a time established themselves in the city—had a great influence in the making of the Frechen ware, and that it was the Flemish models which were principally adopted, if the pots were not actually made by hands trained in the Limburg factories. It is, with very slight difference, the same sort of clay of a fine brown colour, made bright and glossy with a thick coating of salt glaze.

Forms are, in many instances, so perfectly identical, that to distinguish between pieces coming from the one or the other place, becomes often an impossible task. With respect to the style of decoration, we find that—disregarding insignificant details—the applied reliefs of the Frechen ware are all evidently inspired by those of Raeren, which they often exactly reproduce; in no way do they recall the German style of the Siegburg patterns, where the Gothic tradition is so distinctly and steadfastly upheld. The feet of the pieces are invariably neatly cut from the wheel, and not rent asunder, to be afterwards righted by the workmen's fingers, according to the primitive custom. All collectors are well aware that the feet of the Bartmans, and other authentic specimens, always show underneath the eccentric rings left by the wire with which they have been cut; indeed these traces have been generally considered as a certificate of origin. Trifling as the observation may appear, it affords nevertheless a strong inducement to believe that, at the time when stoneware manufacture began at Frechen, working processes were already much improved.

To support the theory that brown ware had primitively been made in Germany, it has been asserted that the Gothic inscriptions occasionally found on certain small brown jugs of rough make indicated sufficiently a German origin, and that Frechen could claim as its own all very early pieces showing such inscriptions. The assertion can easily be refuted by the well-known fact that, in the Raeren excavations, the find of jugs and mugs bearing sentences written in Gothic letters has frequently taken place. This style of writing was given up but very late, and Jan Emens himself, a master of the best period, has employed it on several of his works. We cannot for one instant entertain the notion that the Limburg factories might have started with the imitation of a style of pottery innovated by the potters of Cologne or of Frechen; these inscribed jugs are nothing for us but an additional proof of the priority of Raeren to any other place where brown stoneware was ever made. In short, by comparing their aggregate production, we satisfy ourselves that if, in the first-named centre, we meet with innumerable models never reproduced anywhere else, we do not know, on the other hand, anything belonging to Frechen of which the Flemish ware does not supply us with a perfect counterpart. We do not mean to say, however, that the works of the Frechen potters cannot absolutely be traced to them; through the many specimens so curiously brought to light we can now define the peculiar features by which they may be identified with tolerable accuracy.

We may take as a guide, in the first instance, the various colours of the glaze; it is, when of a dark tint, rather blackish than brown, or else, if lighter in tone, of a dull greenish yellow; the glaze has, more than any other, a tendency to agglomerate in minute drops all over the surface. Next, the selection of shapes and their ornamentation

must be taken into consideration; the want of variety and the paucity of patterns make them all the more easily recognizable.

On the whole, we observe that the Frechen ware is most unequal in its merits. The coarse beer jug, made for rough usage, predominates over ornamental articles. Bulky jugs are not uncommon, and they are decorated with marks and medallions often very effective in their rudeness. Large friezes of figures are almost unknown, and armorial bearings extremely rare, an evidence that the ware addressed itself to the popular class of customers. Nevertheless, by the side of those common utensils, we notice many exceptional pieces of superior workmanship; they are jugs or mugs keeping within the same simple scheme of ornamentation, but of such fine paste and sharpness of treatment, that they seem almost to contradict what we have just said about the general coarseness of the ware.

A well-known beer jug, of the kind named in German *Bartmann*, was the favourite model adopted by the Frechen potters; they persisted in producing it through all periods, with an infinity of modifications in the details, but without deviating much from the general notion. The piece derived its appellation from the bearded human face boldly embossed on the front part of the neck. These faces assume very different character, varying from the noble features of a god-like head, to the uncouth expression of a comic mask; sometimes akin to the models found in antique sculpture; in other instances ill-shapen and rough, as if hewn by the hand of the clumsiest stone-cutter of the Dark Ages. To endow a fictile vase with something human in appearance is a fancy common enough among the figuline artists; he who is fond of the comparative study of shapes in all ages and countries, may find more than one ancestor to the Bartman in the noble works of the ancient Greeks. But we have not here to consider the question from that point of view. Whether a local or an imported pattern, the Bartman took deep root in the Frechen soil, and soon multiplied to such an extent that its prolific varieties stunted the growth of any other model ever attempted there. The bearded face appears only exceptionally at Siegburg, and was never adopted for jugs of current sale. At Raeren, although common beer bottles are sometimes decorated with a grinning mask, the lion's head, inspired by the antique bronze knockers attached to the gates of the old churches, were preferred to adorn the necks of all vases having any artistic pretensions.

It had become such an established form, that the cheapest beer jugs, to suit the taste of the purchaser, had to bear the face with the flowing beard (figs. 147 and foll.). In the Low Countries and in certain German towns this face was taken as the portrait of Charlemagne. We can recognize in the Bartman the civilized and refined descendant of the prehistoric jar with human features roughly incised in the clay with the point of

a knife. Frechen seems to have secured the monopoly of its production in its most ordinary shape, but by limiting themselves to the making of such a common and vulgar article the factories lost chances of entering into competition with the graceful and ever-renewed devices for which their contemporaries had become famous.

Probably for that reason the nobleman and the rich burgher of Cologne patronized willingly their close neighbour for common jars and beer jugs, but when they wanted a superior article they continued to look for it in the distant factories of Raeren and Siegburg, where alone costly and elaborate vessels were manufactured.

The indispensable human mask was supplemented with various schemes of decoration: the body of the jug was generally covered with scrolls of foliage, or studded with rosettes in symmetrical dispositions; sometimes two human arms, clad in richly slashed and embroidered sleeves, hung on each side of the neck. But the design most constantly resorted to, and therefore most characteristic of the Frechen make, was the one shown on fig. 147.

The spherical body of the vessel is encircled towards its middle part by a narrow band containing either a German sentence inscribed in large Gothic or Roman letters, or a running garland of flowers and leaves. From this band depart, at right angles, four or six acanthus leaves, cut out in the shape of elongated triangles; within each intervening space is placed a circular medallion, to which a small profile head gives the appearance of an old Roman coin. This arrangement is so characteristic as to constitute on the Frechen ware a sort of trade-mark; it is perhaps on that account that the general design was adhered to for such a long time. Ancient coins and medals turned up constantly when the fields were ploughed, and were picked up in plenty by the labourers, and it has been said that the frequent occurrence of these coin-like medallions on the Frechen Bartman can be traced to an attempt at reproducing these antique curiosities. Be it what it may, and without trying to fix the cause which actuated the first potter who contrived that very special decoration, we may state, at any rate, that it was considered so becoming as to satisfy, almost exclusively, for a very long time, both makers and buyers. Whether from attachment to old tradition, or from sheer inability to invent anything better, the model held its own against all attempts occasionally made to replace it by



Fig. 147. Mettlach Museum.

another. Through the Cologne merchants it reached England in quantities, and there it soon replaced the wooden and leathern jugs hitherto in use in taverns and alehouses. When excavations are made in London, many Bartmans, or, as they were called, "Greybeards," still come to light. In the Guildhall Museum may be seen large numbers of them, all found in the city. At the time when Cardinal Bellarmine was struggling against the development of the Reformation in England, the broad belly of the jug and the grinning features of the bearded face were pleasantly taken as representing the unpopular Cardinal; and from this came the name of Bellarmine by which they were known for a long time afterwards.

Several potters came over from Germany for the purpose of manufacturing this kind of pot in, or close to, London, so as to avoid the heavy duties and cost of shipping; none, however, have left any record of success in this enterprise, until John Dwight produced, in his prosperous factory at Fulham, a ware good enough to take effectually the trade out of the hands of foreigners. He obtained from the company of Pots and Glass Sellers of London the engagement that they would buy only from him, and refuse all ware coming from foreign parts. Bellarmines were, as far as we know (for our present knowledge of the subject is very limited), the staple article of his trade; although his receipt-books tell us that he was constantly engaged in following up experiments and researches with the view of producing a much superior ware, the state of the market bound him, for his wholesale business, to make only the commonest goods. With these he supplied exclusively the retail shops and alehouses, not only of the Metropolis, but also of many provincial towns; and while he turned out of his ovens countless numbers of coarse beer pots, his finest productions were restricted to a few exceptional works, made to gratify his professional pride and artistic feeling. Not one replica has ever been known to exist of those few admirable busts and figures he bequeathed to his descendants, and which remained, up to within the last few years, in the possession of the family. What could have been the state of the public taste, we ask ourselves, that such incomparable masterpieces received no encouragement? Scarce as they are, they give us an adequate idea of the skill of their maker, and we are bound to acknowledge that they surpass in all respects the best works of the stoneware potters of other countries.

Amongst the multitude of stone bottles and jugs exhibited in the Guildhall Museum, there are no doubt a few items which may be taken as representatives of Dwight's regular manufacture, but the greater part undoubtedly came from abroad. Many seem to belong to Frechen, and a certain percentage can be traced to the Bouffieux factories, as we shall see farther on. Both places, started in opposition to Raeren, worked on the same lines, and with identical results; so in doubtful cases discrimination becomes almost impossible. In many instances, however, the

Frechen make is unmistakably indicated, and we find more than one example of the bulky Bartman with the pointed acanthus leaves and Roman-looking medals.

The first stoneware jugs introduced into England seem to have been plain, and devoid of all embossed ornaments. To these English people long remained faithful, and they were chosen in preference, to be mounted handsomely in silver, elaborately chased by the Elizabethan silversmiths. The contrast between the finely wrought and shining metal and the brown surface of the stoneware, made rough by the glaze agglomerating in minute drops, and not unlike a serpent's skin, was most striking; the effect could certainly not have been improved by the addition of any relief work.

With the view of increasing the sale in England, the ware was often adorned with the royal arms; even English sentences and mottoes were sometimes attempted, on large beer jugs,—one of these in the collection of Verhelst,—bore this inscription: DRINCK : UND : EATE : GOT : AND : HIS : COMMANDEMENT : NIC : NOT : VERGAET : 1603—a translation of the German sentence written in Gothic letters upon one of the jugs of Cologne make reproduced in the preceding chapter. It may be seen that the illiterate workman has taken liberties with the spelling of the words of what he intended to be an English translation of the original inscription.

We give hereafter a selection of a few types of Bartmans of different qualities. It will be noticed that in all the following sketches—whatever might have been the size of the piece, from the bulky jar to the smallest pot; whatever the cost and value of the article, from the skilfully-turned and delicate bottle, made out of the best levigated clay, down to the commonest beer pot, rudely fashioned out of coarse material—shape and design undergo but little modification.

The first (fig. 148) is the vulgar beer bottle, as used in the inns and taverns of Germany and Flanders, and also of England—a cosmopolitan pattern to be found everywhere, and the exact origin of which is by no means easy to ascertain. If Frechen is responsible for the greatest part of them, we must acknowledge that the same jug has



Fig. 148. Height, 11 in.

also been made in many other places ; its simplicity rendered the imitation open to all. The present example was discovered in the London excavations.

In the next (fig. 149) we have a Bartman, still of the ordinary kind, but already of a better quality. It exemplifies the peculiar decoration which we have described as the trade-mark of Frechen. The inscription impressed upon the central band is borrowed from the vases of Baldern Mennicken, of Raeren. He wrote it : WAN . GOT . WILT . SO . IST . MEIN . ZILL. "Where God will, there is my goal!" But here we have the sentence broken and incomplete ; some of the letters have been reversed by the mould-cutter, others have been left out. It is as though this were the hasty work of a



Fig. 149. Frohne Coll. Height, 11 in.

rough artisan, confident that if he was somewhat deficient in his writing capabilities, the drinkers, for whom his pots were intended, would hardly find fault with him, as they were themselves, in all probability, unable to read at all. This is only one of the many variations of spelling with which this sentence has been reproduced on jugs and mugs of various shapes.

The fine pot (fig. 150) first engraved by Onegha, in the catalogue of the Huyvetter collection, to which it belonged, has been given as a select example in most of the books on Ceramic history. However, as the original engraving which had served as a model for the illustrations published subsequently had nothing remarkable in it but the fanciful freedom of its execution, it will not be unnecessary to present here a new sketch, giving its full credit to that interesting piece. It is now in the possession of Messrs Boch, of Mettlach, and is classified in the well-known museum formed in connection with their manufactory amongst the Frechen productions. Without intending by any means to question this attribution, given on the authority of Mr. F. Jannicque in his catalogue of the Mettlach Museum, we must, nevertheless, observe that many other specimens, especially amongst the most ancient, have been discovered at Raeren which show a style of decoration absolutely identical.

This simple method of pottery decoration is particularly interesting from a comparative point of view, and as showing the same style of workmanship passing from hand to hand in the craft, and perpetuating itself through distant ages. It consists in applying on the whole field of the piece thin stems of clay rolled between the hands, which simulate the graceful curves of the branches and tendrils of a climbing plant ; at regular

intervals are added flowers and leaves, pressed in separate moulds. This process recommends itself merely on account of its fitness to working in clay; and in small pot works of our day we still find it in use. Flowers and leaves, exactly similar to those made in Raeren and Frechen, disposed on the same thin roll of clay, precisely in the same manner, are to be found on a large number of English pottery specimens belonging to the seventeenth and eighteenth century. The Staffordshire potters, in adopting it as a means of embellishing their finely-turned earthenware, and relieving its monotony with bright underglaze colours, had transformed and appropriated it; nevertheless, there is little doubt that the notion was borrowed by them from the Germans. The transition can easily be followed up; but it is a

matter of much greater surprise to see this same decorative process practised without the slightest difference by the ancient Roman potters, from whom it had, no doubt, descended to the Germans. The most curious example of it may be seen in the Ravestein collection, in the Brussels Archæological Museum. It is a beautiful *Cenochœ*, of the red Arrezzo pottery (No. 2274 of the catalogue). The thin stems are gracefully stuck on by the hand of the workman, and to these stems he has affixed vine leaves and bunches of grapes separately pressed. The celebrated teapots of the Elers differ from it only in the form: if only paste, colour, and decorations were concerned, both might be taken as works of the same period, if not of the same hand. In the stoneware of Germany we miss, of course, the red

colour of the clay, but in every other respect the similarity remains a perfect one; and we cannot help letting our mind wander back through the centuries to discover the distant links which form the unbroken chain connecting together works so wide apart in age and origin. Indeed, this is not the only instance of a style of workmanship persisting through the ever-changing conditions of human art. Employed in turns by the skilful hand of the craftsman of the best days, and then, in the dark periods, by the clumsy artisan, whose labour can no longer be called an art; we admire it as it is shown by the former, while we trace it with some difficulty in the ineffectual attempts of the latter; yet we still find the same principle remaining there, so to speak, in abeyance; it has never been altogether discarded. We know by experience that if we prosecute our historical investigation up to the next revival of art



Fig. 150. Mettlach Museum. Height, 17 in.

and taste, the process is bound to reappear; practised by new hands it will once more impart grace and beauty to many objects of different shapes and materials.

To the same category as the Mettlach jug belong the two Bartmans, figs. 151, 152. The first shows a bearded face curiously out of proportion with the small size of the vase, but in itself of a grand style; an applied branch of oak, bearing leaves and acorns, runs all over the body, and on the front stands a diminutive owl, a bird which appears frequently in that kind of decoration; it is carefully formed of the finest clay, and each detail is cut in with the greatest sharpness.

The next one (fig. 152) surpasses in beauty and finish of execution not only the

above, but also, we believe, every known example of Frechen stoneware. It is a masterpiece on a small scale; the subject with which it is adorned is well appropriated and ingeniously treated; paste, glaze, and colour are indeed close to perfection. Here the thin strips of clay, rolled with the hand and coiled all over the field of the piece, has become the trunk and branches of the tree of Jesse, and from each floriated bough starts the bust of one of the kings or patriarchs forming the genealogy of the Holy Virgin. The mediæval painters and sculptors showed great partiality for this subject, which lends itself to much ornamental display, but seldom, if ever, had the potter taken advantage of it; yet how



Fig. 151. Thewalt Coll.

well it was adapted to fit the gracefully curved surface of a vase is clearly shown in this case.

If Frechen had produced many such perfect examples of pottery workmanship it would be second to none of the other centres, but we fear that a work like this one must be considered as an exception—the labour of love of some intelligent workman trying to get away for a time from the common humdrum work that necessity imposed upon him daily. The extraordinary finish we admire on these two last specimens was not, however, restricted to pieces of small size; Baron Oppenheim possesses another Bartman of the largest proportions, the applied foliage of which is so neatly delineated as almost to vie with those we have just described (Plate XVIII.)—a

rare example, rendered all the more curious by the enamelling in white of the bearded mask on the neck; this is such an exceptional case, that we may question whether the enamelling has not subsequently been painted on.

Leaving the series of the Bartmans, we pass to another class of more ornamented pieces, covered with embossed subjects of broad and rough cutting and of very powerful effect. The canette, fig. 152, is a very good representative of that style, of which we know but very few examples. Of high relief and rounded outline, they have nothing in common with the flat and stiff models of Siegburg, and they recall rather to our mind the full and heavy modelling of the Raeren "formschneider." No name or mark of any kind is ever seen on them, and we remain in doubt as to their probable author; but what we see of their treatment induces us to class them in the Flemish school rather than to connect them with the German work of that period. It is particularly on mugs of this description that we find the blackish glaze we have spoken of as being one of the Frechen characteristics. It runs thickly in the darkened ridges of the deeply-carved subjects, and the reflected light, catching up the sharp edges of the reliefs, delineates with its silvery threads the whole tracery. They are strikingly effective in their bold rudeness, and to the eye of an artist gain in power of colour what they lose in delicacy of modelling.



Fig. 152. Thewalt Coll. Height, 6 in.

Much will one day have to be added to this very incomplete chapter; soon, no doubt, the study of this locality—one of the least known of all the centres of stoneware productions—will be taken up by some devoted spirit, who will sift for us the records of olden times, and discover in some hidden document the dates, facts, and potters' names that are still wanting to compile its past history. For the present we can only conclude our disconnected account by adding that Frechen is known to have followed the transformations undergone by all the factories of brown stoneware when it went out of fashion, and was replaced by the light grey and blue ware. But at that epoch its best days had long been over, and from the few workshops which remained at work, not only at Frechen, but also at Bottenbroich and some

other villages of the district, which merely supplied the wants of the inhabitants of the neighbourhood, nothing worthy of our attention was ever turned out. Beer vessels, hastily scratched and roughly daubed with blue enamel, were made there as they were made everywhere else. If it were possible to discriminate between these innumerable imitations of the ware originated in the pot works of the upper Rhine, the result would be of little interest to the collector, as it is not probable that such insignificant utensils will ever take their place in a collection by the side of the fine works of the early days of manufacture.



Fig. 153. Thewalt Coll. Height, 11 in.

KREUSSEN.

§ I. THE HISTORY.

An ancient pottery district—Early brown stoneware of Franconia—Of some doubtful specimens—Enamelled ware.

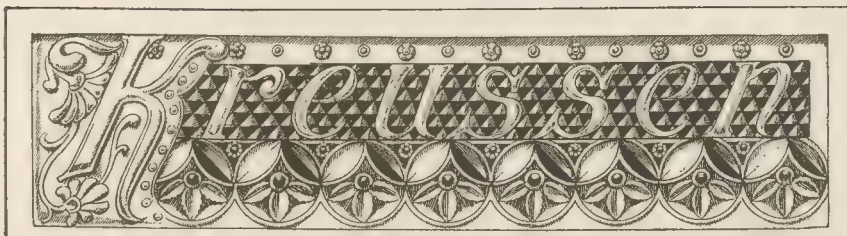
§ II. THE POTTERS.

§ III. THE WARE.

Simplicity of shapes, and the few types to which they were limited—Drug pots—Mourning jugs—Painters and potters—The broad canettes of enamelled stoneware — “ Apostles ” and “ Planets ” jugs—Hunting jugs—Inscribed specimens.

§ IV. IMITATIONS OF KREUSSEN WARE.

Enamelled stoneware of uncertain manufacture.



§ I. THE HISTORY.



ON the banks of the red Main, not far from Bayreuth, and at the junction of the Nuremberg and Ratisbon high roads, stands the picturesque old town of Kreussen, embowered in the verdant hills of Franconia. Formerly a populous and thriving city, it has, in the present day, lost much of its primitive importance; commerce and industry have gradually abandoned the place, and within its deserted walls the number of inhabitants has fallen to under twelve hundred.

The site is mentioned in the chronicles of the eleventh century, and referred to as being a strongly-fortified entrenchment. In 1358 the Emperor Karl

IV. happened to visit the small town, and, struck by the advantage of its strategic position, he ordered that it should be rebuilt upon a new plan, with enlarged and strengthened defence works. On the same occasion the Emperor, it is said, granted to Kreussen a local constitution, and assigned to the new city its first coat of arms. Unfortunately, neither deeds nor illuminated MSS., neither coins nor carved stone, have preserved to us the bearings of this first escutcheon; had it been otherwise, it is probable that its heraldic devices would have informed us as to whether pot-making was already honoured as the chief industry of the town. That it was so considered two hundred years afterwards is, however, made known to us by the arms of the town, such as they stood in the sixteenth century, and are engraved on the oldest seals preserved in the chancery. They bear a long-necked pot standing in the centre of a four-quartered shield. We are warranted in assuming that these seals were merely the reproductions

of some much older types, presenting already an earthen pot as their principal feature. If this be true, we are then allowed to place the existence of important pot works on the spot at a much earlier date than that inscribed on the oldest seals.

At any rate, the name of the town may, in itself, be taken as a voucher for the antiquity of the trade within its precincts. It is a derivation from the old German word "Krausse," a covered pot. Ever since the twelfth century the town is designated under the same name in many deeds and documents, in which it appears disguised under a great variety of spelling. This may justify the belief we have just expressed, that the first shield did not differ from the subsequent ones, at least with respect to the central earthen pot.

The name of this pot,—the shape of which was, peculiar to the locality,—and the name of the town, were usually closely associated together, and in all adjoining countries, with which the Kreussen potters kept up a brisk trade, both had attained a certain notoriety. As far as Flanders the Kreussen pots were celebrated, and the shape was produced at Raeren; it is set down under its proper name in the list of articles regularly manufactured.

Dr. Stockbauer has published in the "Kunst und Gewerbe," an art periodical issued by the Bavarian Industrial Museum of Nuremberg, an interesting paper on Kreussen and its ancient production; we have great pleasure in recording our indebtedness to the author for most of the historical particulars contained in this chapter. Although limited to the scope of an unpretentious sketch, the article is nevertheless full of information, and we cannot help expressing the wish that the writer will, at some future time, resume his investigations and give us the full benefit of his further discoveries.

Much remains to be done before the annals of the potters' craft in Franconia are becomingly reconstituted, and before the knowledge of its past is brought to a level with the store of information we have obtained regarding some of the other centres. The ground, where once stood so many busy pot works, has not yet been disturbed by the spade of the excavator; and in the archives of the town, registers and official documents directly connected with the old masters and their trade lie waiting for the examination of a diligent and devoted compiler.

The want of materials to work upon has been felt by all those who have ventured to discuss the subject; so, with the exception of the sketch just mentioned, no independent monograph of Kreussen and its trade has yet been attempted. We regret it all the more, as we should much prefer continuing to write, as it were, under the dictation of some accredited specialist,—a local historian who, having prosecuted his studies at the very source of information, would place before us all the dates and facts, without which

the statement of our personal observations will necessarily form but an imperfect and disconnected narrative. As it is, the only course open to us is to examine and compare the numerous specimens which we know to have originated at this centre of manufacture. In some cases the path will be open and clear; inscribed and dated pieces will be found to bring us their assistance, and give a direct answer to a query; but in many other instances we shall have to grope our way in the dark, and proceed by inference and argument from want of any reliable authority.

WHENEVER the name of Kreussen stoneware is pronounced, it brings at once to our mind the recollection of the ponderous canettes, enamelled with patches of showy colours, for the making of which the Franconian potter had rendered himself famous. We have, however, every reason to suspect—although we are still short of substantial evidence of the fact—that the style of enamelled decoration was introduced but late, and that the coloured ware was preceded by plain brown stoneware pots. Of what description these early works were it is not yet possible to determine exactly. It is evident that series of pieces, so far overlooked and lost amongst misnamed specimens, will one day have to be restituted to the group of Kreussen productions. Were we to follow our implicit conviction, we should describe here, as representing the missing types, certain canettes of brown stoneware embossed with figure subjects, and which, by the peculiarity of their style, deserve a place of their own in the general classification. Unfortunately our theory with respect to these curious examples still lacks absolute confirmation, and until proofs are obtained we shall not venture to range them amongst the Kreussen fabrics.

In our next chapter, treating upon the ware of Saxony, where we shall consign them in deference to the accredited attribution, we intend to discuss the subject at full length, and give the reasons on which we ground our opinion that they should be considered as being of Franconian and not of Saxon origin.

Leaving alone, for the moment, the still problematic productions of very early times, we pass to the examination of those representing what we should call the second period. We find that, amongst the earliest identified fabrics, the plain brown ware still predominates largely; very few pieces indeed showing traces of enamelling. Many examples of that brown ware will be illustrated hereafter; they are all the more interesting, that they seem to afford a clear indication of the source from which the industry of stoneware was imported into the pot works of Kreussen.

We notice that the works of the early period, instead of foreshadowing the original features of the subsequent ones, show a patent derivation from the contemporaneous

productions of Raeren. The mystery of the brown colour had been mastered from the first; clay, glaze, and fashioning are in all points similar. It is not possible to believe that this similarity is the result of fortuitous circumstances, and that the manufacture of brown stoneware was started in Franconia independently of the more ancient and more important Flemish centres. We prefer to take it for granted that the processes were all imported at once from the place where they had long been practised with success.

In the style of decoration we distinguish, it is true, a certain disparity between the early Kreussen ware and that made at Raeren;—we are so far from overlooking such a disparity, that we mean to use it by-and-by for the purpose of identification. The observation of certain peculiarities in the surface ornamentation does not in the least disprove the connection existing between what we take to have been the models and their free and distant imitations. It denotes merely the individual taste of the potter introducing his trade into a new place, where he chose his own subjects, and cut the moulds with his own hand. Any little originality the man may have been possessed of was bound to be lost amongst the crowd of his countrymen. Once his own master, and liberated from hampering surroundings, the personal character of his handiwork asserted itself, and, imitated by all his assistants, it sufficed to form a school, the style of which is now easily recognizable.

In all attempts to trace to any given locality the introduction of a kind of ware which could not have originated in the place, it is to the technical processes that we must look for our guidance; and, in the present case, they speak clearly enough of the likely source from which alone they could have been derived. This is, we confess, an opinion arrived at by mere induction; but we feel convinced that it will be confirmed when the subject has been thoroughly investigated.

We leave the field of doubt and supposition when we come to that part of our study which refers to the true speciality of the Kreussen potter; we mean the squatty canettes displaying on their broad circumference a quaint procession of heavily embossed figures, showily painted with bright enamels of many colours; the flagons or canisters, flattened on four or six faces, embossed and enamelled in the same manner; and the small "mourning jugs," decorated with geometrical patterns in black and white, all genuine and uncontested examples of the style belonging in proper to this centre.

If the technical ways of making brown stoneware was imported in the place, its surface decoration, by means of opaque enamels, indubitably originated at Kreussen. The time had at last arrived when it became imperative to the manufacturer to introduce some novelty into the aspect of his productions. To persevere in his first attempt of emulating the Flemish ware would have resulted in ultimate failure.

The dull and monotonous brown jugs had long retained a full share of public favour, but their days were over. They contrasted badly with the pleasant and gorgeous Faïence sent over from Italy, or produced in Germany itself by Hirschvogel and his school. The stoneware potters of the little Franconian town understood that an effort was to be made to face the formidable competition, and bring their old fabrics on a footing of equality with the most fashionable pottery of the day. They resolved, consequently, to discard old-fangled notions, and to effect a thorough transformation in the decorative part of their work. Hitherto the blues and purples obtained with cobalt and manganese had only been employed to enliven the dusky tints of the clay. They were the only metallic oxides which could stand the high temperature of the oven fire, but it was thought that they did not impart a sufficient variety of effects. By bringing into play the opaque enamels, having as a basis the white oxide of tin, which can be fixed on the surface of the ware already fired at the moderate heat of the kiln, all possible colour became obtainable.

Opaque enamels had been known to the glass-painters of Germany and Bohemia for a long time before, and it was a very appropriate idea to apply to pottery the processes so far reserved to glass-painting. Well-trained hands could at once be procured,—clever decorators who found no difficulty in transferring to the decoration of the ware the identical methods they were accustomed to apply to another material. If we compare with one another vessels of glass and stoneware painted in Germany at the same period, we are easily convinced that these broad patches of crude enamels, sharply delineated by a black outline, are in both cases the work of the same hands.

We do not pretend that the technical merit of the ware was much enhanced by the application of these surface enamels, fixed at a very slight kiln fire, and which are open to the objection of not being incorporated with the paste. From the artistic point of view we can commend them still less. Often their discordant hues, set off by the dull black of the ground, clash together in an unpleasant contrast. This harshness of colour becomes more and more accentuated with the decline of the manufacture, when the ware is gradually losing all finish of treatment and shows no more taste in its decoration. Conjointly with opaque enamels, gilding made its appearance on the stoneware; another innovation rather undesirable, and through which the pottery ran the risk of being divested of all its former character.

Although the exact date of the introduction of enamel painting would be difficult to determine, a few dated pieces allow us to place it as early as the beginning of the seventeenth century. The earliest of these coloured specimens we can now call to mind is a brown canette of the J. Paul collection, decorated with cherubs' heads, an unknown coat of arms, and inscribed H . G . M . V . E . 1618.

Almost as ancient is another piece of same shape, but of smaller size, belonging to Baron Oppenheim, and bearing the inscription G . L . M . E . L . 1628. Such early pieces are of very rare occurrence, but the number of examples of polychrome stoneware increases during the latter part of the same century; they remain for a time the exclusive production of the place, and then gradually disappear towards the middle of the following century.

§ II. THE POTTERS.

IT is somewhat surprising to find that at Kreussen—a town long celebrated for the importance of its potting industry—the members of the craft neglected, contrarily to the general custom, to form themselves into a guild. The work seems never to have been conducted on a large scale, but rather to have been carried on by independent artisans, working with the assistance of their children and a few hired labourers. At any rate, if any corporation ever existed, all memory of it is now obliterated. We cannot therefore depend upon ever obtaining the complete roll of the potters' trade from their official registers; many names connected with it have nevertheless been preserved to us through other channels of a more private character—written documents and inscribed pieces.

In the parish registers we find at different dates the mention of several burgesses duly qualified as potters; they are:

Gaspard Vest. Hafner (*potter*). 1574.

Hans Vest. Hafner. 1576.

Hans Schmidt Hafner. 1643—1656.

Balthazar Seiler Hafner. 1653.

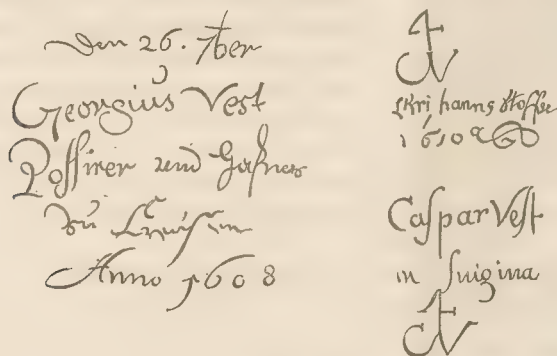
Johan Georg Seiler Krughafner. 1686—1691.

Johan Schmidt Krugmacher. 1760.

Considering that the above list covers more than two centuries, we may take it as a very incomplete one. But, as we have just stated, it has been compiled from a single source,—the registers of the parish church,—and we cannot expect to find there the names of families belonging to other denominations. As a matter of fact, the names of many other masters who have signed their work in full, and did not neglect to add thereto the mention of their calling, do not appear on that list. Traces of these masters, and of many of their contemporaries, could be found in other quarters; and, no doubt, the civic records are well stocked with interesting particulars concerning the social condition of such craftsmen, who counted amongst the most notable inhabitants of the

town. But the mere fact of each potter working independently of any trade association stands much in the way of our ever obtaining the complete list of all those who constituted the potters' trade in the city.

The freedom enjoyed by all makers in the conduct of their business has left its impress on the ware itself; each piece, instead of showing the commonplace aspect of a current article manufactured for the trade at large in numberless and identical replicas, strikes us generally as a special work which had been made to meet a certain requirement. Many of them offer, as a rule, emblems and inscriptions by means of which we learn the name and calling of the party for whom it was intended. The Kreussen potters were so fond of writing long sentences round



Am 26. Febr
Georgius Vest
Poffner und Gafner
in Linnig
Anno 1608

J
Christhanns Stoffe
1610

Caspar Vest
in Linnig
J

Fig. 154. Germanic Museum, Nuremberg.

the rim of their canettes, and so seldom forgot to accompany them with the initials representing the name of the owner as well as that of the maker of the pot, that one would feel hopeful of gathering much suggestive information through the large number of examples thus profusely inscribed. Unfortunately, the lack of corroborative evidence often makes attempts to decipher these inscriptions aright end in disappointment, and in very few instances can we connect with certainty names or initials with those of the makers.

Of the two first names which appear on the parish registers we have some interesting mementoes in the Germanic Museum of Nuremberg. They are a few terracotta models of figures in low-relief, from which moulds were taken. Three different members of the same family have signed and dated these models. A facsimile of the inscriptions scratched in the clay before firing will be found on fig. 154. They read thus:

DEN 26 7^{ter} GEORGIUS VEST, POSSIRER UND HAFNER (modeller and potter), ZU CREUSSEN ANNO 1608.

GASPAR VEST IN SUIGINA.

HANS CRISTOPH VEST 1610.

On these reliefs we recognize two figures copied from the "Planets" of Virgilius Solis; they form part of a set often repeated at Kreussen, but not exclusively, for it has also been produced at Siegburg and at Raeren. The last subject is a model for the coat of arms of the Derrers family.

We notice that two of the above masters have joined to their initials the enigmatic 4, which, whatever its signification may be, is, as a rule, associated with the names of manufacturers of importance. The dates engraved on the models are by thirty-four and thirty years posterior to those affixed to the same names on the parish registers. No piece signed by any of the Vests has ever, to our knowledge, been seen in any collection.

A name, not inscribed in the public documents, is handed down to us through the means of a small canister in the National Museum at Munich (fig. 155). We have on it the full-length figure of a potter decked out in garments of gaudy colours. He is busy throwing a vase on the wheel. Instead of representing himself in his Sunday attire,



Fig. 155. A KREUSSEN POTTER.
Munich Museum.

with plumed hat and laced coat,—as was customary with persons of all classes when they had their portraits painted on glass or earthenware,—he wears his working clothes, and toils hard, bare-legged and in his shirt-sleeves; and, in order that no one should ignore it, he has appended his full name in large white letters over the image—

ADAM SHARF 1644.

We should like to know more about this worthy craftsman. Was he a mere operative, or one of the masters to whom we owe so many pieces which have remained anonymous? There is nothing to enlighten us, nor do we meet with the name of Sharf again.

The HANS SCHMIDT of the list has left us a token of his ability in the shape of a mug, now in the Germanic Museum at Nuremberg, on which he has depicted

1850-1851 ADP

PL. XIX



Bⁿ Oppenheim Coll

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himself surrounded by all the members of his family, in the year 1686. To represent himself in company with his children on his own private beer tankard was not uncommon with the potter, and of this we have another instance in the piece etched on Plate XVIII. It is one of those household memorials which, in their graphic simplicity, call up before our eyes a picture of old manners and customs, and furnish forcible illustrations to the garrulous old chronicles of the times.

At the culminating point of a long and successful career, Master J. Vogel determined to make with his own hands a most superior piece of workmanship, to be devoted to his own use during his lifetime, and destined afterwards to perpetuate his memory amongst his descendants. On the broad cylinder of his tankard he recorded the names and ages of his many children: the individual portraits of the whole family were made to do duty as the principal subjects of decoration. The potter has set down his homely pedigree on the sides of a pot, just as another "paterfamilias" might have engrossed his on parchment. They are all there; boys on one side, girls on the other. At the head of the first group the father has painted himself in his festive habiliments. He stands before us as a gentleman of consequence, with sword and baldric, high-crowned hat, high-heeled shoes, and buckskin gloves; nothing in his appearance reminds us of a modest toiler of the clay. His worthy spouse leads the equally long array of comely daughters ranged on the other side. A red cross is seen above the heads of some of the figures of the procession; this cross designates the dear dead ones, who have not been forgotten, and occupy their respective places. A broad shield bearing a bell, flanked with two pots and accompanied with the initials I. V., occupies the centre of the picture; this being either the coat of arms of Master Vogel, or simply the reproduction of the signboard which hung over the gates of his pot works. Round the foot we read the well-known sentence:

"VER MICH AUSTRIENCKT ZU IDER ZEIT DEM GESEGNE ES DI HEILIGE DREIFALTIKEIT
1675."

"Blessed be he, by the Holy Trinity, who drinks out of this at any time."

This piece, one of the gems of the Oppenheim collection, is not embossed with reliefs; the figures are merely enamelled on the flat surface. For brightness of colour and delicacy of pencilling it is superior to most of the works of the same style, and was no doubt in its time considered a masterpiece of the potters' art. We do not know whether the painting of a family tankard was a custom generally established; it is most probable, however, that J. Vogel was not the only potter who committed to the clay the care of preserving his name and those of his children. It may be that the greater part of these inscribed pictures have shared the fate of all works made of clay, and are now

destroyed; it may also be that many other examples are still preserved by the descendants of the makers, and will one day come out of their hiding-places. A few more of such homely records would make us acquainted with the leading members of the craft, and many circumstances connected with their private life would in this manner be supplied to us. At any rate, we could not derive our information from a more reliable source.

The last name inscribed on the registers—JOHAN SCHMIDT, KRUGMACHER, 1760—brings us to the last years of the potters' trade in the town of Kreussen. From this date all the topographical works describing the Franconian provinces are quite silent on the subject of the ancient industry; those anterior to the eighteenth century, on the contrary, are most profuse in their praise of the handsome drinking pots, for the making of which they add that Kreussen was celebrated all over Germany.

A brief mention of the ancient trade of the town is, however, recorded in the "Lexikon," published at Ulm in 1799, but it is accompanied by the remark that it was then completely extinct. "Twenty years ago," says the author, "a potter of the name of Schmidt was still at work in the village making these beautiful beer jugs, known far and wide under the name of Kreussen pots." The memory of this last representative of a departed glory is still preserved amongst the inhabitants. Tradition relates that he worked alone, declining all assistance, and that after his death all his tools, moulds, and models were destroyed and thrown away in a neighbouring pond, in accordance with the directions he had left in his will. After Schmidt no one was able to take up the practice of his handicraft, and no attempt has since been made to revive it.

Much as we should like to lengthen our list of potters' names, we believe that those we have just recorded are the only ones which, for the present, may be given with any certainty.

An infinity of initials and names offer themselves for identification on the vessels of enamelled stoneware in a tantalizing manner; but experience has taught us to be on our guard against mistaking them for potters' marks. The inscriptions with which they are accompanied either point to the person to whom the piece was dedicated, or are so equivocal as to afford no enlightenment. The following will serve as an example of the ambiguity of these inscriptions:

JOHAN HOLL VON CREUSSEN VERERT DISEN KRUG DEM H. N. UNDERHAUSER
Z. STAT VOLCKACH. (B^m. Oppenheim collection.)

All we learn through this dedication is that "Johan Holl presents this jug to a friend or patron"; but whether he was the maker, or simply the giver of the present, remains undetermined.

In many instances two names appear on the same specimen, and we feel confident that one of the two is that of the potter; but how are we to decide between them when no qualification is attached to either? Thus, upon an "Apostle jug" of the Meurer collection, we read on the top band the name of MICHEL DEBLER . N . P., and on the lower rim that of JOHAN STEINBRECH. In this case—and if the letter P. stands for "possirer"—Debler would appear to be the potter, and Steinbrech the possessor of the jug; but we cannot go so far as to set it up as a general rule that when more than one name occurs on the same piece, the first in order must always be considered as that of the maker.

§ III. THE WARE.



KNOWING that the manufacture of stoneware was prosecuted at Kreussen under special conditions, and that no large factories existed in the town, we may surmise that in the small workshops, where work was conducted on a limited scale, the services of a professional model-maker were seldom required. The stock of models was consequently not often renewed, and we see the same subjects constantly employed. A master potter who had to attend alone, or with the assistance of his family, to the different operations required for bringing the work to completion,—from throwing the pot on the wheel to embossing and enamelling its decoration,—could not easily give an equal share of attention to the artistic and to the technical parts of his handicraft. Therefore we notice that, as a rule, while he remained rather indifferent in the matter of bringing much variety into the shapes of the vessels he fashioned, he devoted the greatest care to embellish them with an outward display of brilliant colours.

We should seek in vain in the polychrome stoneware for examples of elegantly profiled ewers, eccentric harvest bottles, or quaintly contrived annular jugs; all vessels are, as to form, of the simplest description. The set types are few in number, and remain unchanged almost from beginning to end; fanciful pieces and oddities, so much sought after by the white or brown stoneware potter, seem proscribed here as being of no consequence. In the course of time this uniformity becomes more and more accentuated, until all the productions are almost exclusively limited to the shallow and broad canette and plain oviform jug, whose smooth and unbroken surface can be endlessly diversified with painted subjects.

Let us hasten to say that the above is meant in reference to the time when the Kreussen style was definitely established. The brown ware of the first period is by no means devoid of a certain variety. Forms and proportions still evince a distant relationship to those belonging to the other centres, and from which they were at first derived. The early canette preserves something of its typical narrowness and elegant outline; it was only by gradation that it was turned into the squat cylinder adopted in preference by the enamellers. Applied reliefs continue to play an important part in the decoration of the most ancient specimens. These reliefs are even treated with great care and neatness, so long as the use of covering them over with thick and opaque colours had not become general. We could hardly select a more complete exponent of the superior style of the Kreussen fabrics at the commencement than the fine jar or canister preserved in the Cluny Museum, and etched on Plate XIX. Modeller and painter have conjointly worked thereon, and their collaboration has resulted in a graceful effect of mixed reliefs and colours, which show none of the harshness of the ware decorated later on by the same means. Although the piece bears no date, it cannot be confounded with the works of the late period. Its artistic treatment stamps it with the unmistakable qualities through which we recognize all that belongs to the early stage of polychrome decoration. Violent contrasts have been avoided; the colours are light and subdued, and form together a pleasant harmony. They have been laid on with such care as to hardly obliterate the details of the reliefs; we can see that these have been pressed in sharp moulds, and as neatly applied as though they had been intended to remain without a covering of enamel. It would be useless to look for such good workmanship in any pieces manufactured at a subsequent period. Another peculiarity which distinguishes this remarkable specimen is that the ground has been left of the natural colour of the clay, a very light brown, instead of being painted over with black, as was customary in after times.

Although the works similar to the one just described must, in our estimation, represent the first attempts at disguising the surface of the stoneware under a coating of bright colours, it does not follow by any means that a plainer style of manufacture had not preceded by many years the making of the painted ware. The searches for early productions have led some writers to start, we fear, on a wrong tack. Two specimens figured in the work of Becker and Hefner, "*Kunstwerke und Geräthschaften des Mittelalters und der Renaissance*" (vol. i. pl. 21 and 29), have often been spoken of in connection with Kreussen manufacture. One of them, preserved in the Darmstadt Museum, is a curious hunting bottle of earthenware, covered with embossed subjects richly enamelled over. It bears the inscription: *BLASIUS ORDINAVIT 1563*. The other is a majolica vase in the regular style of Hirschvogel and his school. We are at a loss

CHINA, JAPAN, WARE
Faint text, possibly a title or description.

PL XX



Hotel de Clugny Museum

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to understand on what grounds such an attribution could have been sustained; at any rate, we can say that neither of the two pieces offer anything in common with the stoneware made at Kreussen at a later date. If we mention them at all it is merely to put the reader on his guard when he sees them described elsewhere as undoubted specimens.

If we are not mistaken in our conjecture, and if, as we believe, at the very outset brown ware was made, it was evidently with the view of rivalling the productions of the Flemish factories, great care must therefore have been taken to preserve the practical qualities for which the original types were so justly celebrated. Brightness of glaze, depth of colour, hardness of paste, and sharpness of reliefs, distinguished no doubt the works of the VESTS and the other masters whose names are inscribed in the town registers, but who have left us no dated or signed vouchers of their abilities. The ware belonging to what we have called the second period is still remarkable for the fundamental qualities of a good manufacture; it leaves nothing to be desired as far as clay and glaze are concerned, and the embossed ornamentation is drawn in good style and executed with all the required neatness. Special attention must be given to this ornamentation, inasmuch as it was by no means imported from other centres, like the technical processes, and we shall see that it differs materially, in taste and designs, from the subjects belonging in proper to the Flemish ware.

It is undoubtedly the local modeller who is responsible for the medallions, portraits, and suites of figures used by the potter for application upon the unpainted stoneware. Models are not, as we have said, met with in great variety; but they are no longer the repetitions of those which were then successful elsewhere. We notice a difference in the making of the moulds; these are not carved in the mass, in the die-sinking fashion, but seem taken from reliefs modelled in clay or wax.

The example we have selected and sketched on fig. 156 is one of the best of a



Fig. 156. BROWN WARE. Anc. Minutoli Coll.
Height, 8½ in.

class largely represented in the collections; the date impressed upon it, 1620, adds to it a special interest. It is (with the one exception of a canette of 1618, mentioned above) the earliest date we have found on the Kreussen ware. In the middle panel are embossed the arms of Hohenzollern, on the two others the head of a bearded man and that of a queen wearing a diadem. It is inscribed in raised letters H.I.S. ANNO 1620.

Canettes of the same shape, and ornamented in a similar style, bear generally early dates; we shall mention, amongst others, the one preserved in the Ferdinandeum at Innspruk, inscribed ABRAHAM HUMBES. 1626.



Fig. 157.
BROWN WARE. De Lanna Coll.
Height, 8½ in.

A small canister of great sharpness in execution seems to belong to the same period (fig. 157). It is adorned with the portraits of Luther, Melancthon, and Marcus Aurelius, elegantly framed with Renaissance ornamentation. It is not possible to ascribe to one of the Raeren masters the artistic part of the above pieces, although, in technical merit, they are equal to the best productions of Flemish workshops. The care exhibited in the treatment of the applied reliefs was soon to be given up as unnecessary labour when the enamelled ware came into fashion, and we shall find no models fit to stand comparison with these amongst the coarse figures which were afterwards considered good enough to be coated over with a thick coat of opaque colours.

Drug pots in Kreussen brown ware seem to have been in demand for chemists' shops, and we still find them in great numbers. Their oval shape, standing on a low foot and terminating in a short and narrow neck, is flattened on four faces, so as to form an equal number of panels, each ornamented with a different arrangement of embossed subjects.

Fig. 158 represents the regular shape of these drug or spice pots; this specimen once adorned the officina of one Martin Gayer, of whom it bears the name in raised letters.

In the collection of Ritter A. von Lanna, at Prague, where Kreussen manufacture is represented in all its branches, we recollect having seen another example of the same shape stamped with the Apothecaries' arms—a griffin pounding the drugs in a

mortar; over it are inscribed the name of the drug contained in the pot, and that of the dispenser :

H . IODICVS . MULLER . APOTHEKER ZU DRESDEN . 1626.

Before leaving the subject of the brown specimens which can be, with certainty, recognized as the work of the Kreussen potters, we must briefly mention another class of canettes and jugs left without the usual complement of bright colours, although belonging in all appearance to a late period. They are of brown colour, and decorated with the same rough and clumsy subjects we are accustomed to see partially disguised by the work of the painter. The greater part of those which have passed through our hands showed either a fire-crack or a flaw of some kind, which disposes us to believe that they were defective articles, put aside as unworthy of further decoration. Such pieces lend themselves but too well to the artful treatment of the tricky curiosity dealer, and many a specimen which entered the shop plain and unadorned, has left it gorgeously clad with a covering of many colours, dexterously applied with varnish. This warning to inexperienced collectors may not, perhaps, be out of place here.

Towards the end of the seventeenth century, and when the decline of manufacture had already set in, a kind of common brown stoneware was still made, the embossed reliefs of which were left untouched, and the even surfaces made gaudy with broad touches of enamels. The jugs and mugs of this description often bear in front the portraits of the sovereigns and great captains of the times—Gustavus Adolphus and the Prince of Orange (fig. 159). But the clay is of such inferior quality that it cannot any longer stand the temperature of the oven; all sharpness is destroyed; the details are obliterated to such an extent that it often becomes impossible to recognize the features of the personage meant to be represented. Owing to the clay retaining its porosity,



Fig. 158. DRUG POT. BROWN WARE. Minutoli Coll.
Height, 11 in.

the glazing is absorbed in the mass, and the ware of that period has lost all gloss of surface ; it often shows traces of size gilding.

A series of pieces, also but partially enamelled, had received the name of "Taurige Krug," or mourning jugs. These, we think, originated at Kreussen, and remained there a speciality. When family bereavement required the going into mourning of its members, the custom had been established of substituting black or grey pots on the dining table for those of bright colours. The fitness of these jugs to be used in such circumstances cannot certainly be questioned. On a light grey or blackish ground, the geometrical patterns, raised or sunk, consisting as a rule of plain rosettes set upon a diaper of diamond-shaped lozenges, were simply filled in with white or black enamel.

The fig. 160 reproduces a sample of this dismal ware ; it would have been difficult indeed to make it look more funereal. To see one of these jugs is to see them all ; the notion is never varied, and the only difference they offer is that they may be neatly cut and chased and so rendered fit to adorn the tables of the wealthy, or simply pressed into roughly incised moulds so as to present a distant imitation of the superior article, and intended for the use of the lower classes.



Fig. 159.
PORTRAIT OF GUSTAVE ADOLPH.
Frohne Coll. Height, 7 in.

Up to that time the modeller had not, in the stoneware factories of Flanders and Germany, shared with anyone the duty of beautifying with the work of his hand the best productions of the potter. At Kreussen the painter enters into the place, and taking at once the lead in the decorative part of the work, compels the modeller to retire, or at least to yield the supremacy to an intruder who comes with a

new style and throws into shade all his best endeavours. Henceforth such moulds and models as will be prepared for the completion of the ware will be uninteresting in their subjects, and coarsely modelled or carved, as though it was considered waste of time to devote any care to a part of the workmanship which was to be partially concealed under the covering of thick enamel. The practical potter himself retires into the background, and leaves the painter to stand foremost in their co-operative production. From the moment the new style prevails in the manufacture of stoneware we do not meet with any more of those masterpieces of potting the skilful workman aspiring to a mastership was wont to perfect with his own hands. Special and richly decorated presentation pieces were still made in collaboration, but the share the potter has taken in their making is of a very modest order ; the merit which distinguishes these particular

articles from the run of the common trade-pots falls to the painter, who has covered the plain shape with figures and flowers gaudily illuminated.

This brings us to the most popular types of Kreussen stoneware—the broad and low canette; a drinking vessel made of brown clay, and set, top and bottom, with such a heavy mount of pewter, that it can be said to be half pottery, half metal. In many cases the pot is embossed with figure subjects, forming a frieze; all the reliefs are coated over with thick patches of opaque enamels of primary colours, picked out with a fine outline of black pencilling.

A few models, created at the very commencement, remained in force during all the prosperous times of manufacture, and we see them repeated almost uniformly as long as painted stoneware was made at Kreussen. All amateurs of Ceramic Art remember how frequently they have met with good, indifferent, or bad replicas of the canette with the figures of the twelve apostles.

This particular model appears to have secured the greater share of public patronage, and, judging from the number of specimens still in existence, must have been, at one time, in the hands of all respectable Bavarian beer-drinkers. Each master potter had to get out his own copy, differing in insignificant details from that of his neighbour, but with no marked superiority in artistic merit.

On no other class of pottery do we see the bad taste which characterizes the works of the end of the seventeenth century more clearly exemplified than in the clumsy figures of the holy personages depicted on the shallow cylinder of the "Apostles Jugs." The shortcomings of these grotesque processions are by no means compensated for by a primitive and candid originality of treatment, such as is often the case with earlier works, still attractive by their "naïveté," although quite as faulty in drawing. They do not exhibit either the stylish stiffness of the Gothic saints of the Siegburg schnelles, nor the dashing boldness of the spirited figures of the Raeren friezes, and we could with difficulty overlook their ponderous vulgarity.

Several other subjects, treated in the same way, remain open, we fear, to the same criticism: coarse and heavy are, almost without exception, the raised figures which the

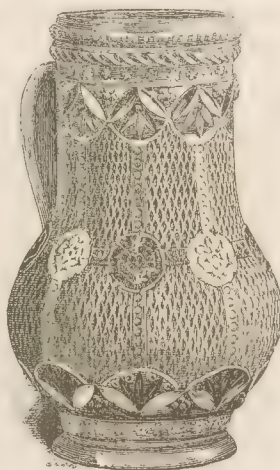


Fig. 160.
MOURNING JUG. B^m. Oppenheim Coll.
Height, 9 in.

painter was expected to complete with his delicate pencilling. This observation applies to the carving of the mythological figures of the "Planets"; a set which, although less widely patronized than the first-named, was, nevertheless, one of the most frequently employed for the decoration of the painted canettes. The engravings of Virgilius Solis, from which they were taken, had been long before copied by the "formschneider" of the Northern factories, but with quite another feeling of interpretation. Ungainly as was the Kreussen version of this set, it was uninterruptedly produced for more than a century. We have already spoken of the moulds signed by the VEST family in 1608, and it is not unusual to find copies of the "Planets Jugs" inscribed with the date 1710.

Another regular type, perhaps the choicest of all with regard to its elaborate treatment, is the "Hunting Jug." The engravings of JOST AMMAN have supplied the models of the bear-hunt scenes displayed on its broad sides. Such pictures were, of course, particularly well adapted to suit the taste of the sporting gentry of the country, and were consequently chosen in preference to any other when a present to a friend or patron was intended. Hence the large number of first-rate examples of "Hunting Jugs" now seen in the collections, and still met with in the trade. Not only do they command our attention by their brilliant and skilful enamelling, but also by the additional interest of the names, dates, and inscriptions they never fail to bear.

The remarkable specimen of the type, reproduced in fig. 161, had the following sentence painted in bold white letters round the nether rim :

DRINK MICH AUS UND SHENCK MICH EIN DAS DU ERFRISCHT DAS HERTZE DEIN.
 " Drink me out and fill me in, and thy heart will be refreshed."

The portraits of the Electors of the Empire also form a set often affected to the decoration of canettes of the same shape as the one just described. But, if the subject is meant to revive the popularity of the "Electors Jugs" previously made at Raeren, its treatment on the Kreussen pots presents no analogy to the well-known embossed friezes of the brown ware. In the present case the figures are simply painted on the flat surface; they wear the full-bottomed wig of the end of the seventeenth century, all are uniformly habited with a furred scarlet robe, and they are no longer distinguished by their respective coats of arms.

Only on rare occasions the Franconian potter has raised his pretensions so high as to display the Imperial escutcheon on his homely ware. The armorial bearings which are painted on certain presentation pieces do not, as a rule, belong to the higher rank of German aristocracy. It is well known that nearly all the middle-class families of Germany obtained or assumed a coat of arms, and each burgher or merchant evinced a

certain fondness in showing his own upon all objects affected to his private use: the devices emblazoned on the Kreussen canettes are generally of a more civic than aristocratic character. We are thus reminded that, when the enamelled jug was enjoying its turn of success, more than a century had elapsed since the manufacture of stoneware had entered in other countries upon its wonderful course of improvements, and secured such a large share of public favour. The fashion for rich earthen vessels was then well-nigh over. After having been so long patronized by the noble and the wealthy,



Fig. 161. ENAMELLED CANETTE. South Kensington Museum. Height, 7 in.

stoneware pots had at last descended to the range of vulgar articles which could only be fit for middle-class customers, and which would look their best when seen exhibited on the shelves of the taverns. To this want of support from the upper ranks of society may, in some measure, be attributed the lack of refinement we had just now occasion to deplore.

The vogue of the enamelled canettes did not, as it appears, extend far away from the country where they were manufactured. Foreign dealers in their travels did not go so far south to obtain their supply, consequently the polychrome stoneware—with, perhaps, the exception of a few Apostles jugs—is not found scattered over the north of Europe in the same proportion as the brown and white stoneware which had preceded it.

Odd pieces and inscribed specimens are naturally the most attractive; to the speculative mind, each seems to have a different tale to relate about their makers and the times they lived in. They speak to us a language of their own, and whether we read them plainly, or whether their exact meaning escapes us, intelligible information, as well as puzzling query, are alike of particular interest. We feel that such part of an inscription, inexplicable to-day, may put us to-morrow on the way of some fruitful discovery. When the potter inscribed his work with a certain sentence, he had, we know, a special object in view. Design and inscription have been contrived to please the person for whom the present was intended; and they are bound to contain some particulars about the taste and the position of that person, and the circumstances in which the gift had been presented. Through such inscribed pots we may be made acquainted with local incidents and minor events that history would not stoop to record; we hear the praises of some short-lived celebrity, or the satire on the scandals of the day; they have been found of value to the archæologist, in setting indirectly more important questions. Pieces belonging to this class are more numerous at Kreussen than in any other centre; it is a consequence of the facility the painter had to set down, with his brush dipped in enamel, any sentence he thought was likely to enhance the value and interest of his work.

We have already described at length the interesting "Vogel Jug," which hands down to us, not only the master's name and coat of arms, but even the presentment of his numerous family of girls and boys. The collection of Ritter von Lanna contains a great variety of these genuine offerings of a potter-artisan,—a labour of love upon which he has endeavoured to express his feelings, sometimes with pathos, and, in other cases, with keen wit and sarcasm. Frequently these inscriptions, either painted or formed of letters in relief stamped separately and stuck all round the central band, constitute the whole scheme of decoration. Those we are able to understand make us regret all the more that so many others still remain a dead letter to us. Under many of the initials they bear is concealed the name of a once famous potter; but in our present inability to grapple with the difficulty we must pass them over, and content ourselves with recording those the meaning of which is plain and clear.

Testimonials of friendship—such as pieces presented by their maker to members of his own family on some social occasion, a marriage or a memorable anniversary—were very frequently made, and have been preserved to us in great variety. Had they been signed with a full name instead of mere initials, they would suffice in themselves in helping us to form a substantial list of the masters established in the district. They express, as a rule, the wishes of the donor, either in a serious or a sarcastic way, and run in a style similar to the following one:

1653. HANS HEINERICH. DER ANDERE SOHN
 SCHENCKT DISEN GEMAHLTEN GEBRACHT
 TEN SOHN DER LIBEN BATT MUTTER UND
 TOUNSCHET DAR BEY DAS FREBEIJ DEM
 WATER WIEL LANGE JAHR SEIJ.

"Hans Heinerich. The other son presents this painted vessel (?) to his dear god-mother, and wishes that freedom be with his father for many years."

When the jug or canette is intended as a wedding present the figures of bride and bridegroom are most usually painted on the front; they stand right and left of a huge heart pierced with arrows. The image of the happy couple is represented rather as an allegory than as a speaking likeness of the parties; the intention was reckoned as good as the deed; besides, large monograms placed over the heads of the figures were considered more than sufficient to establish their identity.

On broad bands of white enamel lengthy poetical lucubrations were written in a neat and legible hand. On one of these, also in the De Lanna collection, we count no fewer than nine verses of four lines each. Their length prevents us giving them here *in extenso*. The giver describes herself as a poor widow, and she deplores that, instead of a gift made of gold or silver, she has to present to the dear newly-married couple only a valueless jug of painted clay. Here again we see the two emblematical figures holding each other's hands on each side of a flaming heart; above them soars the Holy Ghost. Fields of white and blue enamel are laid all over the ground, and on the lid are engraved the initials A . S . H.

The next sentence seems to have been addressed by the facetious poet to his own wife:

GOTT . IM . HERTZEN . DIE . LIEB . IN . ARM . DAS LINTERT SCHMERZEN . UND
 MAGST WARM . GOT UND DEINE . WILL EWIG . SEIN.

"God in our heart, the beloved one in our arms; One allays all pain, the other keeps us warm. Let God's will and thine be ever done."

We notice that in the above, as indeed in most Franconian inscriptions, religion and Church phraseology intervene among commonplace and even coarse sayings. On the Siegburg ware we have seen moral and religious precepts forced upon the attention of the drinkers by means of serious and weighty inscriptions. But on the Kreussen jugs the tone of the inscribed maxims becomes strangely altered. It is no longer the good advice dictated to the potter by his neighbours and patrons the good fathers from the Abbey: here the waggish writer, after having begun in the orthodox manner, takes

care to turn the next part of his sentence into coarse banter, which may well cause us to question whether the whole is not meant as a disrespectful joke.

Let us quote at random :

GOTT GEBE . GOTT GRISSE . WEIN UND BIER SMECKT SUSSE . VERSAFF ICH DE SHU . SO BEHALT ICH DOCH DE FUSSE.

"Let God give, let God take away. Wine and beer taste good ; even if I lose my shoes, my feet at any rate remain to me." (De Lanna collection.)

The canette from which we have taken the above is of low proportions, and its broad circumference makes it of unusual capacity. The clay is very light brown, like the oldest types, and offers no other ornamentation than the inscription written in large white capitals. The pewter cover is of the most handsome workmanship, and reproduces the central subject of a tazza in "repoussé" of the finest epoch of German renaissance.

DRINK UND J. S. GOTT UND DEINES NECHSTEN NICHT VERGISS.

"Drink, and think of God, and forget not thy neighbour."

This on a piece having for decoration a pelican, the emblem of charity. The charitable precept may be taken to apply here not to the neighbour in the Scriptural sense, but to the boon companion sitting next to us at table.

EIN GUTTEN BUSSEN—EIN FROLICH GEWISSEN—

EIN GUTTER TRUNCK—EIN FREUDIGEN SPRUNCK—

INSS EWIG LEBEN—DAS WOLE GOTT ALLEN—FROMEN GEBEN.

"A good stomach—A merry conscience—A good drink—A friendly frolic—To live in eternity ;—let God grant all this to the pious soul."

In this instance the writer verges on profanity, especially as the sentence is placed upon an "Apostles Jug." The piece bearing this strange inscription is now in the Sigmaringen Museum.

WER MICH AUSDRINCK ZU IDER ZEIT DEM GESEGNE ES DIE HEILIGE DREIF-
ALTICKEIT.

"Let him who drinks me dry be ever blessed by the Holy Trinity."

This last is found any number of times associated with all kinds of subjects.

We might multiply the examples of inscriptions in which sacred and profane language are preposterously intermingled. Such irreverent fun is so uncongenial to our present notions that we would like to believe that these religious parodies were the

isolated outpourings of a cynical and unbelieving lampooner, such as may always be found everywhere; but their being repeated in such numbers leads us to fear, on the contrary, that they were by all accepted as harmless jokes, and that, to a certain extent, they reflect the general spirit of the times.

Those wonderful masterpieces of the craft, made at the instigation of the guilds to propitiate a powerful patron, are unknown at Kreussen; the influence of the lords of the land upon the fortunes of the trade existed only at other times and in other places, and therefore we miss in the polychrome stoneware anything equivalent to the highest class of work made for diplomatic purposes at Siegburg and at Raeren.

A friendly squire, or one of the notabilities of the district, may have been occasionally presented with a complimentary jug; but although the article was, as were all presentation pieces, handsomely painted and duly inscribed, it does not rise in quality far above the common run of the best class goods. We will give as an example a somewhat trivial canette in the Munich Museum, upon which we read this dedication:

DEM EDLEN UND VESTEN PFLEGER ZU VELDEN V HAUSER W : E : W : G : SHIRMER
DISEN KRUG.

"This jug is presented to the very noble, highly born, etc., protector, etc."

In opposition to the friendly and humorous lines so frequently met with, inscriptions recording, like the last one, a homage to a patron, are of the greatest rarity.

A jug with a spout attached to it is a very common type of earthen pot in any other place; here it deserves special attention, as being an almost abnormal case in the midst of the many straight and unshapely canettes which seem to have constituted the whole stock-in-trade of the Kreussen potter. Not only on that account is the jug reproduced on fig. 162 worthy of our interest, but its elaborate decoration, where raised parts are combined with enamel painting, recommends it as a work out of the common. We should have no hesitation in describing such an exceptional specimen as a "presentation piece," were it not that neither date or names are inscribed upon it. It is quite possible, however, that "ready-made presents" were always kept in stock by the maker, waiting to be completed with the names of the parties who were to give and receive the object transformed at a short notice into an appropriate and thoughtful gift. In short, such jugs could be treated in the same way as a piece of plate is, for a special occasion, inscribed by the silversmith with a crest or a monogram. On one side of the jug is painted a pelican, emblem of maternal love; on the other, a young ritter drinking a bumper, and a buxom young lady holding a few fruits in her hand.

These two fancy personages might, of course, stand as the portraits of a newly-married couple; we have already seen other examples on which similar pictures had been easily dedicated by the addition of a few initials.

The delicate marbling which forms the ground of all the medallions must be noticed as a peculiarity seldom seen on the German ware. Wood was grained and paper marbled in the same manner; the process employed to produce that effect is

well known; it consists in laying, side by side, strips of different colours, and then blending them into each other by means of a kind of comb made of wire or leather. In England the common pottery used at the same period by the Staffordshire peasants was marbled or veined with brown and yellow clay by a similar process, but it is in very rare instances that we find the continental ware decorated in that manner.



Fig. 162. WEDDING JUG. De Lanna Coll.
Height, 13½ in.

The jug represented in fig. 163 will serve us to illustrate the modifications the style of enamelled stoneware had undergone when it reached the third and last period. At the time this jug was painted,—it is dated 1684,—technical processes were still kept up in their integrity, and no fault can be found with the materials employed for its decoration. But the taste which still distinguishes the early works has well-nigh disappeared; the shape is so heavy and commonplace that it might be put to shame by being placed by the side of many crockery utensils brought to the market-place by a village

potter. No more raised ornamentation of well-combined proportions are introduced to divide the surface into bands and panels; a few circular medallions are traced, almost at haphazard, on the body of the piece, to contain subjects painted on grounds of different colours. On the jug etched on Plate XIX., as indeed in almost every work of the early period, we notice that the natural tint of the clay has been taken advantage of to form the general ground; on the present example the clay is completely concealed under a thick coating of light blue enamel, with which all the other colours jar somewhat harshly.

The principal subjects, finely pencilled on each side of the jug, are figures of Ceres and Pomona, after the well-known engravings of GOLTZIUS. A cherub's head in relief, stuck askew between the medallions, and a Paschal lamb in white enamel,—the presence of which is more than ever difficult to account for in this curious medley,—are the only features which survive of the ancient style of decoration. This common-shaped pot had to be chosen, no doubt, for sheer want of a better, and although the work of the painter was to be the best that could be obtained at the time, the pot-maker was not able to supply a more elegant form than those he was wont to turn out every day for the most common purposes.

Painted works of equal merit are no longer to be found at the beginning of the eighteenth century, and it was not long afterwards that the process fell altogether into disuse.

We approach the completion of this chapter, and yet many important questions concerning the history of Kreussen manufacture must, to our regret, be left unanswered. We are unable to determine, even approximately, the number of workshops or factories which existed in the town, and we know very little about the conditions under which the trade was carried on. From the quantity of ware known to have been made in the district, we have good cause to believe that the industry gave employment to many hands, and that the leading masters had attained to great importance and celebrity. But it is a great disappointment to have to acknowledge that, of all the observations suggested by a searching examination of the many specimens of Kreussen ware, none have, so far, been conducive to formulating a few rules of identification by means of which the respective productions of the various factories might be distinguished from each other.



Fig. 163. ENAMELLED JUG. Hetjens Coll.
Height, 8½ in.

§ IV. IMITATIONS OF KREUSSEN WARE.

DISCRIMINATION becomes a much easier task when we have to compare with the genuine ware the imitation and counterfeits which have been produced in other centres.

Let us mention, firstly, some red, and black jugs, decorated in compartments with busts and figures framed with an elaborate Renaissance ornamentation, after the style of the Kreussen pot illustrated above in fig. 156. These pots, although similar to stoneware in their external aspect, will not stand a close examination; they are much under fired, and are not glazed with salt, but are merely smeared over with some fusible substance. Interesting examples of this pottery are exhibited in the Berlin Kunstgewerbe Museum, where they are described as having been manufactured at VETSCHAU, in Silesia, during the sixteenth and seventeenth centuries.

A most prolific factory of the same province is responsible for the production of some canettes and jugs painted in gaudy colours, which may be mistaken, at a distance, for the original works, of which they are seen, when taken in hand, to be a very imperfect imitation. The imposition, if one was ever intended, could, at any rate, be easily detected; by the quality of the clay, the poorness of the glaze, one can see at a glance that these pieces are nearer common pottery than real stoneware. The material is coarse and porous, and its light red or yellow tint is only partially masked by a painted black ground of dull and dusky aspect; the only point in which they resemble their models is the brilliancy of the enamels employed for their surface decoration.

Many of these jugs have unwarrantably found their place in the collections as representing the commonest kind of Franconian pottery, no one having ever thought of comparing them, as to quality, with good specimens of authenticated origin.

It is now ascertained that these spurious Kreussen jugs were never made near the place where the style originated. If we recollect that imitation is the best form of flattery, these counterfeits show us how highly the enamelled stoneware must have been appreciated all over Germany, since we find it imitated at such a great distance.

If we alluded higher up to the lack of distinction and refinement with which the prototypes may often be censured, what can we say about the degree of downright vulgarity to which these paltry imitations descended in the Silesian pot works? It is scarcely worth describing the heavy and showy traceries formed on the dull black ground by cursory trailings and random drops of white, red, and yellow enamels. Occasionally a grotesque figure in relief, looking like the caricature of those which did

duty on the Kreussen ware, has been applied on the side of the pot; they are saints, mythological deities, sovereigns, or celebrated personages of the time.

A single example will give an adequate idea of all the rest. There is not a piece in the whole group whose decoration has not been borrowed from the Kreussen patterns; we can see on the jug (fig. 164) the usual palmette, but here it is still simplified and drawn on a larger scale. An equestrian figure of a German Emperor (?) is embossed on the front over a field of incised lozenges; such an embellishment is found but seldom, and makes of this jug one of the best specimens of this ware; the subject is not, however, accompanied with any initials or date, which would stamp it as a work coming out of the common run. Nevertheless, we fear our sketch hardly serves our purpose, which was to show the bad taste into which the makers of these showy imitations had gradually fallen. We see now that we should have done better in selecting our example from amongst the more regular and common pieces, of which there is a great abundance; but we hope the reader will not fail to recognize them from our unflattering description.

As a matter of fact, such vulgar make-believes should not deserve to be admitted in the collections by the side of genuine stoneware, unless it be for the purpose of comparison; at any rate, great care should be taken that they are rightly classified; for want of such a precaution they are liable to mislead many a beginner into accepting this fictitious growth as a shoot from the original tree. It was in the National Museum of Stuttgart, where a large series of them has been gathered, that we saw them for the first time properly designated as Silesian pottery.

The province of Silesia has always been an important centre of manufacture; unfortunately it has, up to this time, been imperfectly studied. The district of Lausitz, the town of Vetschau, and that of Bunzlau in particular, have enjoyed some celebrity for the production of stoneware vessels; to these latter we have devoted a short paragraph in the introductory part of this work. We are aware that in these localities a certain number of factories were at work for a long time, but very little is known about the speciality in which each was engaged. To which of them is due the reproduction of the enamelled ware of Kreussen still remains to be ascertained.

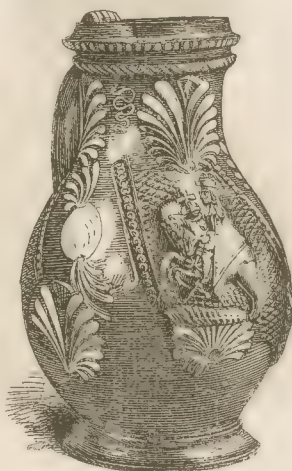


Fig. 164.
JUG OF THE LATE PERIOD. Frohne Coll.
Height, 8½ in.

ENAMELLED STONEWARE

OF UNDETERMINED ORIGIN.



Fig. 165. Anc. Coll. Felix. Height, 6½ in.

ON a line with the polychrome productions of the Kreussen potters must be placed certain remarkable pieces, also made of dark brown clay, either modelled by hand in full relief, or embossed with raised subjects, heightened by the application of brightly-coloured stanniferous enamels. Examples of this ware are of great rarity; but, notwithstanding their scanty number, they form together a well-defined class. We could not describe them better than by saying that, in design as well as in harmony of colour, they bear a striking likeness to the faïences made at Nuremberg by Hirschvogel and his followers.

With regard to these pieces and their origin we have to exert great circumspection in venturing any conjecture, for they bear neither marks, dates, nor inscription to assist our speculations. We may accept, as a reasonable probability, the supposition that they were made in the same country and at the same time as the stanniferous faïence of the sixteenth century, to which they offer such a close resemblance, but we do not think they may be considered as the production of the same factory. There is, as we know, a great difference between faïence and stoneware—in body, glaze, and working processes; a specially-built oven being required in each case, the two kinds of pottery could with difficulty have been manufactured by the same maker; if it were so, the fact would have to be recorded as unique in the annals of the contemporary trade.

It is not at all improbable, however, that these early enamelled vases were the original types from which the Franconian potters derived the notion of relieving the dulness of their stoneware by the application of surface colours. In that case we must believe that, if not actually made at Kreussen, at all events these models had

been procured from some south German town, not far distant from the place where they were imitated.

Nuremberg, where a celebrated school of potters had already produced coloured earthenware which could rival the works of Palissy, and stanniferous faience equal in many points to the best Italian majolica, might be named as the place of origin of these suggestive works. If it be true that stoneware was also made at Nuremberg,—in the absence of authenticated specimens,—we could not imagine a kind of pottery representing more worthily the share contributed by the artistic Bavarian city to that branch of the Ceramic art. This being accepted, the surprising likeness we have just pointed out, between these unidentified specimens and the faience of Hirschvogel, would then be explained; made in the same town, they were bound to show the influence of an admired master, although the master himself might have taken no actual participation in their making.

The example figured at the head of this chapter is certainly far superior in treatment to the generality of the enamelled canettes with which it is, nevertheless, our purpose to compare it, from a technical point of view. It belongs to a period sufficiently anterior to that of the canettes to explain any artistic difference which may exist between one kind of ware and the other. The three portraits embossed on the vase denote the work of an accomplished artist, and leave far behind the grotesque figures of planets and apostles, usual adornment of the Kreussen drinking-pots. If we trust to the evidence of the historical personages represented on our example, it belongs to the glorious days of the Renaissance art; on the other hand, all the enamelled ware we take as having been made at its suggestion bears inscribed dates which refer us to an epoch when fine arts in Germany were already on the wane. It is not, therefore, in the style of decoration that we may expect to find any connecting feature; but the technical processes employed in both cases are so perfectly similar, that we feel warranted in recognizing a probable filiation between pieces which, otherwise, seem to have little in common as far as shapes and designs are concerned. The vases with portraits, of whichever origin they may be, mark undoubtedly the earliest step towards a method of stoneware decoration with opaque enamels, which was destined to be adopted afterwards by all the potters of the surrounding country. We do not know of any work of the same character to which priority could be ascribed over these isolated specimens.

A great similarity of treatment can easily be traced on the earliest pieces of Kreussen, and we shall take our example in the canette engraved on Plate XIX. We notice that the same method has been followed in the application of reliefs, and that they have likewise been painted over with a thin coat of enamel which does not destroy

their sharpness; the colours are bright, but not crude, and they are not outlined in black. The ground is left unglazed and rough, so as to enhance the contrast between its low-toned tint and the brightness of the enamelled reliefs. In the materials employed, as well as in the effect obtained, the likeness is quite striking.

Several copies of the model we have chosen for reproduction (fig. 165) are known to be in existence; of the few vases ever made, it is the one which was the most frequently repeated. All the others present no material difference in the colours, which consist in deep shades of blue, purple, yellow, and green. The faces of the personages alone are enamelled in pure white. The portraits are those of the Emperor Charles V., his son Ferdinand I., and the Empress Ann. It is possible that these portraits are not the work of the potter, but are impressions taken from some of the well-known medallions carved in boxwood for which the German sculptors of the time are so justly celebrated. But there is no doubt that the foliages and other picturesque adjunctions have been purposely modelled by the same hand which made the vase. The shape deserves our attention; it is derived from the pilgrim gourd, and has no equivalent in the whole range of shapes adopted for stoneware vessels.

An equal feeling of strangeness and originality distinguishes all the various types which can be ranged in the same class.

Those we have met with are all drinking-pots. A remarkable example preserved in the Cluny Museum (No. 4062 of the catalogue) deserves our special notice. It is made in the shape of the "*Widercome*," already described in the chapters on Siegburg and Raeren; these pots, which open only at the bottom, have to be emptied before they can be again placed upon the table. This specimen represents a drinker modelled in full relief; a grotesque figure holding jug and mug in his hands, supported by broad acanthus leaves enamelled in bright green. Whether the work of a Nuremberg potter, or of an anonymous artist of some other town of South Germany, these curious productions, faience in their outward appearance, and true stoneware in their substance, are none the less worthy of our admiration. The name of their maker may one day be revealed to us, for they cannot have passed unnoticed in their time; for the present, it remains another regrettable blank on the list, so incomplete, of the masters of the art.



Fig. 166. Germanic Museum, Nuremberg.

A fine and curious barrel, the sketch of which is here appended (fig. 166), offers another problem to the sagacity of the archæologist. The greyish-blue glaze with which it is uniformly covered seems tinted in the mass, so that the inequality of colour, inevitable when cobalt has been rubbed over the relief-work before firing, has been here avoided. Not only is this specimen distinguished by a quality of glaze never found on the regular grey and blue ware, but the design of the figures and medallions affixed upon the shape is also so different from the work made at other places, that all attribution to any of the best-known centres could not be sustained.

Stoneware, glazed exactly in the same manner and in the same colour, is still made at Thalbürger, near Jéna, and it is said that the factory dates its existence from the end of the sixteenth century. The learned director of the Germanic Museum at Nuremberg, Dr. Essenwein, to whom we are indebted for the information, thinks that the barrel, as well as a few other pieces of the same character, but of different periods, which he has brought together, must be regarded as the production of that locality.

ALTENBURG AND SAXONY.

Altenburg ware in the Germanic Museum—Of some pieces of doubtful origin attributed to Saxony—The potter Hans Glier—Comparison of his works with the early pieces of Kreussen manufacture—The Saxon canettes of the seventeenth and eighteenth centuries—Peculiar methods of decoration—The white ware—Metal mounts.



AND SAXONY.



Fig. 167.
Germanic Museum, Nuremberg.

THE populous and industrious provinces of Saxony could not remain behind the other German states, where, to answer the ever-increasing demand for stoneware drinking vessels, factories had been started in all parts. Local traditions, supported by numerous specimens of undoubted origin, furnish abundant proofs that once the potting industry also flourished in the country, and particularly in the town of Altenburg. According to all probabilities the pot works established in that town were of sufficient importance to supply the home market, if not with the richer kind of ornamented and armored jugs which continued to be manufactured in the old centres, at any rate with all the articles of common use amongst the inhabitants.

A collection of jugs and canettes, evidently made in Saxony,—invaluable for the purpose of study,—may be seen in the Germanic Museum of Nuremberg; we owe it to the care of an amateur of Altenburg, who spent his life in gathering the ancient beer vessels which were still to be found in the houses of the district, and who bequeathed to the nation the fruit of his researches. The examination of this unique collection will convince us that the ware it contains differs in all points from the recognized types of stoneware. The colour of the clay, the simplicity of the shapes, and the perfunctory manner in which they are decorated, give to these Saxon canettes quite a distinctive character. Although one could not wish for a more comprehensive assemblage of the productions of the locality, and one may take it for granted that they are there represented in all their variety, still the collection fails to satisfy us in some respects. We cannot help being surprised to see that all the specimens seem to belong to a comparatively late period; and considering that most of the curious vessels preserved in Altenburg must have fallen

into the hands of the diligent collector, we should have expected to find some early examples included in the show.

Are we to conclude from this lack of representatives of the manufacture at an early period that the making of stoneware was not undertaken in Saxony before the downfall of the foreign manufactories? It would not be possible to answer in the affirmative, inasmuch as it is asserted by many writers that the production could be traced as far back as the end of the sixteenth century. Certain pieces of a particular kind of brown ware are even produced to support the statement.

These pieces form unquestionably a distinct group, which could not be confounded with the ware made in North Germany; nevertheless, their Saxon origin is still, for us, open to doubt. In the Kreussen chapter we approached the subject, but we postponed its further discussion till we came to the description of the various works attributed to Saxony, amongst which we must, in accordance with the adopted classification, place for the present these uncertain specimens. We do not pretend to settle the point, but if the reader thinks it worth his while to follow the line of argument suggested by the examples we have selected for examination, it will be for him to decide whether this group has been rightly classified, or whether it should be restituted to the credit of the earliest potters of Kreussen;—an opinion which we feel strongly inclined to entertain.

Three characteristic types of the ware in question are illustrated in the catalogue of the Oppenheim collection (Nos. 63, 64, 65), where they are ranged under the heading of "Stoneware of Saxony." No one has ever thought of challenging the attribution, although it seems to rest merely on speculation.

Before going any farther, it is necessary to state that the ware of a late period—the only one clearly identified—is distinguishable by two principal features, viz., the yellowish colour of the clay, and the heavy and complicated pewter mounts with which all pieces are completed. In the three specimens just referred to we find that the clay is, it is true, of this peculiar colour, and we notice that the profiles have been designed with the view of receiving the special mounts of the Saxon ware; but on any other points, as we shall see hereafter, the likeness is not maintained.

A globular pot (No. 65 of the catalogue) will first arrest our attention. An unknown coat of arms and the monogram H. M. are embossed on the front, and the ground is studded all over with thick drops of black enamel. It is the nearest approach to the regular Saxon productions of late period. On the lid the date 1562 is engraved, and if we could accept it as having actual reference to the age of the pot the antiquity of manufacture would thereby be established.

It is needless to say that we cannot implicitly depend upon a date inscribed on a mount, remembering how easy it is for the forger either to transfer the mount of one

piece to another, or to cut a few figures in the metal, and knowing by experience that the curiosity shops are always well provided with objects the antiquity of which has thus been conveniently certificated. The style of the applied reliefs is a safe guide towards ascertaining the period of manufacture, and in the present case they appear to belong to the end of the seventeenth, if not to the beginning of the eighteenth century. Therefore, whether made in Saxony or not, the piece could offer only a secondary interest, as it can by no means be considered as one of the early examples we are trying to discover.

A circular bottle of greater importance is here reproduced in fig. 168. It bears, embossed in three small shields, the arms of Saxony and those of the towns of Meissen and Zeitz. The presence of these coats of arms having been regarded as an indisputable indication of origin, this armored bottle is responsible for the general attribution which has been extended to all the ware of similar description. This, in our estimation, had scarcely sufficient weight to fix definitely the place of manufacture of a whole group, when so many other features in the style of the decoration seem to point to a direct connection with the ware of another country. We consider as of

greater significance for the purpose of identification the fact that the three shields are accompanied by the well-known figures of the suit of the "Planets," the earliest model used on the Kreussen ware, signed by the Vests in 1574, and repeated by their successors for more than a century afterwards. When a greater number of potters' names have been disclosed to us perhaps it will be possible to ascertain that of the maker of this bottle, and to know the place where he worked. It is marked with the initials A. T. L.

The third and last example, taken from the same collection, is, in spite of its attribution, still more closely connected with the most frequent types of Kreussen



Fig. 168. TRAVELLING BOTTLE. B²². Oppenheim Coll.
Height, 9½ in.

manufacture. It is a tall canette, on the central part of which are displayed the figures of the Apostles, reproducing exactly the favourite model of the Franconian potters; in all the rest of the decoration we recognize the hand of a master of unknown nationality, who has produced a certain set of pieces to which we must now turn our attention.

It is in the collection of Ritter A. von Lanna, already so largely put by us under contribution for examples of Kreussen ware, that we find this group of brown canettes similar to the one just described, and which, notwithstanding the prevalent opinion, we still hesitate to recognize as Saxon stoneware. The learned collector who brought them together has most graciously caused the best part of this rare and curious set to be photographed for this book, and has thus enabled us to place before our readers the sketches of some pieces—probably the work of one master—of a class often unrepresented in the largest collections, or, up to this time, passed over as unworthy of notice.

Whichever may be the country in which the ware was manufactured, we think its striking characteristics entitle it to more than a passing mention. We shall therefore, after having summed up the features common to all the examples composing this special group, select a few of them for a full-length description.

Let us dismiss at once the idea that the ware might be mistaken for the produce of any of the Raeren factories. It is not impossible that the secrets of its manufacture may have been, in the first instance, imported from that fountain head of all brown ware, but our specimens differ so widely from the works of Flanders and North Germany that we must find for them another place of origin.

Looking at this group from a general point of view, we find that, although made of brown clay, the pieces are not of the usual dark bronze colour, but of a peculiar dusky yellow tinged with a slight greenish hue. With regard to shape and workmanship, if they differ from the Flemish types, they do not resemble any more the ware which was made afterwards in Saxony. The canettes are still of elegant proportions, slightly bulging in the middle part and tapering towards a narrow orifice. They do not show the architectural profiles of the Raeren vases, but terminate at both extremities with plain lines or bands. Each of these bands is roughly scratched in with zig-zag or impressed with a many-pointed tool. When mounted the piece was encircled in several places with narrow bands of pewter, to receive which provision had been made by the turner. Such complicated metal mounts are a feature not to be lost sight of; they are never found on the Flemish ware, for which a more or less elaborate lid and a ring round the base was considered a sufficient setting.

A glance at the embossed subjects enables us to perceive that the moulds were not sunk after the method common to the "formschneider" of the North, but simply taken

UNCERTAIN FACTORY (SAXONY?)

Pl XXI



Ritter von Lanna. Coll.

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from a modelled work, in the usual manner followed in mould-making. For the application of the subjects upon the piece, each figure, having been separately pressed, was cut out neatly and stuck upon the ground; all details being thus treated, one after the other, until the scheme of decoration was completed. Friezes of personages were formed in this way, and never obtained in a long band from a single mould as was customary with the Flemish potters. This fragmentary application of the reliefs has been pointed out in the preceding chapter as one of the distinctive points of Kreussen workmanship.

A last observation must be made concerning these subjects; it is that, if many of them come out of the usual range of models adopted in the better-known factories, a few others are nothing more than the repetition of those most often seen on the enamelled canettes of Kreussen.

When the above remarks have been illustrated by the examples which we will now describe in their particulars, perhaps we shall have succeeded in establishing the connection which seems to unite these controvertible works with those of the Franconian potters.

The canette etched on Plate XXI. must be introduced in the first place; if we can trust to its testimony it may help us to fix the time of manufacture. Engraved on the pewter lid we read the date 1595. An information obtained through an engraved mount is certainly open to suspicion, unless it be corroborated by some concomitant particulars. In the present case we feel tempted to accept it. Not only did the mount appear to us, after close inspection, the original one, but the style of decoration and the technics of the piece, tally completely with the inscribed date. The end of the sixteenth century marks, as we know, the period when the manufacture of stoneware had attained its fullest development in the old centres, and the professional secrets had already spread far and wide from their birthplace. A branch of the main trunk would have had time to take strong root in a new soil. The following examples, although perhaps the first ones made in the country, are not imperfect trials, but the successful productions of a thoroughly experienced potter. If we are right in our belief that the processes for making the brown stoneware were imported into Kreussen by one of the Raeren masters, seeking his fortune in another land, these canettes might well represent the works he produced far away from his former mates. We confess that the choice of the subjects employed in the decoration afford us no clue to their derivation; but we must remember that the man missed his usual model-maker, and had, besides, to alter his former style and find subjects which would answer new requirements.

On the canette (Plate XXI.) the figures of the Blessed Virgin and St. John are represented standing at the foot of the three crosses. Mount Calvary, which forms

here the subject of the decoration, has never, to our knowledge, been one of the religious scenes embossed on the Raeren ware. Here the reliefs are heavily treated, and the coarse drawing of the personages reminds us not a little of the Kreussen "Apostles." The panoramic view displayed at the back of the principal group may not be without a bearing on our present investigation. It is an antique city, encircled with castellated walls, bristling with lofty towers. The summit of all the edifices is conspicuously crowned with domes and cupolas. Could we discover in this mighty perspective a



Fig. 169. MEDALLION FROM A CANETTE.
Ritter von Lanna Coll.

likeness to some ancient German town, assuming that the artist took for his models, as was often the case, the monuments he saw constantly around him, we should thus obtain an indication of the country where the work was executed. Unless this view is to be discarded as being nothing more than fanciful, these many cupolaed towers would seem to be inspired by a well-marked feature of Bavarian architecture. The towers of Munich Cathedral, and indeed of nearly all the churches of the country, are crowned with small domes of similiar shape. To recognize them carved on our jug would go far to prove that the place of its manufacture was situated in some Bavarian province, probably in Franconia.

Another canette of the same shape and workmanship supplies us with an additional piece of information of still greater interest, viz., the name of the maker. On one of the four medallions impressed on the central part of the piece the potter has given us his own image, carved in the character of a true craftsman—busy throwing a vase on the wheel. A ribbon displayed over the figure bears in large letters the name of HANS GLIER (fig. 169).

It could be said that the design of these medallions is not unlike the usual style of a Raeren mould-cutter; but the likeness—if there be any—is not strong enough to warrant the attribution of the work to a Flemish operative. Two undetermined coats of arms,—one of them surmounted with the letters D. I. H.,—and

a religious subject,—Adam and Eve in the Garden of Eden,—accompany the portrait of the potter (fig. 170).

Upon a third jug, again of the same shape, three shields of florid style constitute the central decoration. The middle one contains the Imperial eagle; the others an unknown coat of arms, the bearings of which are a heart from which issues a plant with heart-shaped leaves. From the initials A. H. inscribed on each side of the shield we may infer that it belonged to a family of the name of HERTZ. This would be more than a sufficient hint to one conversant with German heraldry to discover the place to which that family belonged, and if the knowledge could put us in the way of naming also the other escutcheons stamped on this ware, we might fix with some certainty the locality in which it was manufactured.

We have not often to deal with such exceptional devices as that of the "Hertz." In the case of more commonplace examples, the reading of armorial bearings presents, on the German stoneware, insuperable difficulties, the greater disadvantage being that colours and metals are not indicated. The formal features of emblazonment are repeated endlessly on the shields described in the "Wapenbuch" of all the towns of Germany. When we recollect that each of these heraldic registers contains local coats of arms which may be counted by the hundred, if not by the thousand, to identify a shield embossed upon a piece of pottery of undetermined origin may well be considered as a hopeless undertaking. Researches can only be successful when we know in what locality they are to be instituted, and when we gain access to the registers or documents in which the arms are entered and named.

Although differing a little as to shape from the preceding specimens, the canette reproduced on fig. 171 is evidently a work of the same hand. None but religious subjects are represented upon it: on the front again, Mount Calvary; on the right side, the Sacrifice of Abraham, with the patriarch wearing the cuirass of a Roman warrior; on



Fig. 170.
ARMORIED CANETTE. Ritter von Lanna Coll.
Height, 12 in.

the left, a group composed of a figure dressed in the sumptuous costume of the sixteenth century kneeling at the foot of the cross, and of an angel standing at her back. The kneeling figure appears to be no less than the noble benefactress of some shrine or religious community, coming to present the golden vessels which the accompanying angel carries in his hands. On every contemporaneous picture on which an act of liberality towards the Church has been commemorated we are accustomed to

see the image of the donor occupying the foremost place in the composition, but it is certainly not often that we find the same personage and the record of his gift embossed upon an earthen pot; this, indeed, may be the unique instance when a pious *ex-voto* has taken that form. A series of medallions, framed with laurel leaves, adorns the top band; the central one contains the double eagle of the Empire; the others, various busts of men and women, modelled somewhat in the Italian style.

In all the above specimens, as well as on many others of similar description also preserved in the same collection, we feel bound to recognize the work of Hans Glier, although his name is found only upon one of them. No better proof of the authorship could be expected than the fact that the accessory details, such as lions' heads, cherubs' faces, which we see repeated upon almost all the different models, are pressed in the same moulds as those applied on the signed piece.

As we do not wish to discuss the question from a one-sided point of view, we must state, in favour of the accredited opinion, that amongst

some other specimens belonging to the so-called Saxon group several are found bearing portraits of the Dukes of Saxony. But this can scarcely be taken as a final proof; such pieces may rank with the armored flask given on fig. 168, and with respect to which we expressed our unwillingness to accept a coat of arms or a particular figure as a certificate of origin. One must not forget that the arms of Saxony are constantly repeated on the Raeren jugs, and that they are still more frequently emblazoned on the enamelled canettes of Kreussen.



Fig. 171. BROWN WARE CANETTE.
Ritter von Lanna Coll.
Height, 11 in.

To recapitulate the objections we entertain against attributing the works of Hans Glier and his followers to the Saxon workshops, we shall say: firstly, that if such remarkable pieces had been made there at the time, the country would have had no occasion to remain tributary to the Raeren potters for armored drinking vessels; and we know for certain that these were largely imported. Secondly, that if the Hans Glier canettes were really of Saxon origin, we should be able to link them, in a certain measure, with the productions of aftertimes; whereas, between these dubious works and the ware exhibited in the Nuremberg Museum, it is difficult, not to say impossible, to trace any plausible relationship.

At the time when we were on the look-out for the still missing examples of the brown ware made at Kreussen before the introduction of polychrome enamelling, we happened to see for the first time the canette of the Oppenheim collection, described in the first pages of this chapter, and it struck us as carrying with it the answer to our inquiries. On one hand, it bore the figures of the twelve apostles, the distinctive feature of the Kreussen ware; on the other, the lions' heads and cherubs' faces—which proclaimed it the work of Hans Glier—were also a conspicuous factor of the decoration. Our suspicions being thus awakened, the inspection of all the other pieces of the same order led us to firmly believe that we had at last discovered the object of our search. Here the connection existing between a misnamed ware and the authenticated works of the early Kreussen potters could easily be established;—the colour of the clay and the character of the shapes, the special method followed in the fashioning of the choice of subjects, all united in giving weight to our speculation. Accepting this group as representing the earliest style of Franconian stoneware, we thought we could plainly trace the gradual changes through which it passed, until its style was transformed into the one adopted in the second period of manufacture, that is to say, the introduction of enamel painting, employed conjointly with the applied reliefs.

If the reader cares to follow our comparative argumentation, he must revert with us to the Kreussen jug etched on Plate XIX., which may be selected as a typical example of the second period. Our first observation will bear upon the shapes, which in both cases present the same distinctive features. We notice that the proportions of the enamelled jug are still tall and elegant, and do not suggest the broad and shallow forms which prevailed later on; in that respect our brown canettes may well be compared with it. In the former, as well as the latter, the graceful outlines are obtained, not by architectural profiles, but by the combination of softly bulging divisions of different width. There is no appreciable difference in the quality of the clay of which the pieces are formed, and in all instances it is fired into the same dusky yellow colour. The way of applying the reliefs has also its importance, and the method of affixing separately each figure upon

the ground—which is so peculiar to Kreussen manufacture, and was kept there to the last—was also followed in the making of the other pieces now under examination. We shall finally point out in these latter the general character of the ornamentation, very distant from German or Flemish models, but rather inspired by the Italian style, which had, at that time, penetrated into South Germany.

Not one of these features can be said to appertain to any of the better-known types of brown stoneware, neither do we find the same characteristics on any authenticated example of the Saxony ware made in the next century. On the Kreussen ware, on the contrary, we find them again obviously adhered to.

Figures of apostles and of planets, cherubs' heads and Paschal lambs, peculiar bits of strap-work embossed and painted, are common to the misnamed brown jugs and to the canettes of Franconia: on both groups there is, last but not least, a preponderance of religious subjects, quite foreign to the genuine Saxon ware.

If we add to the above considerations the recollection of the fact that the pieces we have just examined are of great rarity in the north, but commonly found in Bavaria and as far down as Bohemia, we hope that our theory will not appear devoid of some plausibility. At any rate, until the point is conclusively elucidated, we shall, on these grounds, continue to question the supposed origin of these problematic specimens.

It is time now to come to the undoubted productions of the country the name of which has been placed at the head of this chapter.

We should like to make amends for our unsatisfactory preamble by introducing to the reader a ware of artistic merit, but we fear that what remains for us to say will appear somewhat bereft of interest, unless it be found of some use for the purpose of identification.

The Saxon canette presents certainly an outward appearance which asserts a very specific manufacture, but this is about the only encomium we can pass upon it. It is far from being commendable by the elegance or variety of its forms, and its ornamental completion is limited to a rude handiwork, which dispensed the potter from calling in the assistance either of the modeller or the painter.

It is easily recognizable by the colour of the body, a bright saffron yellow, never seen on any other stoneware. The shapes more generally met with are a vertical cylinder, uniformly ribbed at both extremities, or a semi-globular pot with wide mouth and rudimental foot. On the plain ground coarse traceries are formed, not by relief-work or painting, but by lines of raised dots, or rather pearls, of enamels of various colours—a very singular method, which of course cannot lend itself to a great delicacy of design.

Flat fields of enamel painting are also frequently used. Broad white bands are

laid on round the top and bottom of the piece, and on these inscriptions are written in black letters. Sometimes a flower, or even a grotesque figure, is enamelled on blue ground, after the Kreussen fashion, in a central medallion. On the yellow ware the embossed subjects have completely disappeared, and clumsy enamel-work relieves alone the insignificance of the shapes of the vessels.

Conjointly with these, however, jugs of white stoneware of better quality were produced. The fig. 172 represents a good example of that class. It bears, on the front, the arms of Saxony embossed in bold relief, and all over the ground applications of flowers or small rosettes. Although uniformly white, enamelling plays a conspicuous part in its external appearance, and on that account it differs materially from all other white stoneware. A coat of stanniferous enamel has been laid all over the surface, to enhance the whiteness of the clay; and the applied rosettes, with which it is studded, are not made of the same body as the piece, but of a vitreous paste; these were not fixed when the piece was made, but fired on afterwards at the low temperature of the enamelling kiln.

Fig. 167, placed at the head of this chapter, represents the most usual types of the common Saxon canettes, and exemplifies the singular mode of enamelling generally employed for this decoration. It shows how rough designs were traced by means of dotted lines, obtained by a succession of thick enamelled drops; a thin coat of light blue enamel fills the intervals left between the lines of tracery. In the centre the arms of Saxony are coarsely indicated in the same manner. The whole is completed by the following inscription, painted in black:

ER HASSE GOA DAS SACHSEN LAND
MITT DEINER MISSTEN VASER HAND. 1708.

So fond was the Saxon potter of this method of tracing designs by means of enamel dots, that he employed it in preference to painting to execute the most complicated subjects. We find not only flowers and coats of arms executed in dotted lines, but also groups of figures, as a rule of a very ludicrous appearance; of course, pieces thus ornamented can hardly be said to come within the range of art pottery. The other example of the



Fig. 172. WHITE WARE.
L. S. Coll.

same method of decoration (fig. 173) is of a still lower order, being merely studded with dots and rosettes of white enamel arranged geometrically on the ground. On the pewter lid is engraved the date 1748. To obviate the poorness and insignificance of the ware, the pewter mounts with which the drinking-pots are set assume a great



Fig. 173.
YELLOW WARE. Mettlach Museum.
Height, 8½ in.

importance in Saxony, and often suffice to impart to a jug a little richness and variety. Sometimes the clay vessel is wholly enclosed in a metal covering cut out in an open pattern, so as to let the bright ochre yellow of the material show through the perforations. In other instances, to replace the relief subject formerly impressed in the clay itself, a circular medallion of stamped pewter, taken from some finely-chased work, is fixed in a recess left for that purpose on the front of the piece. The Royal Museum of Industrial Art at Berlin contains a large and curious selection of these pots of combined clay and metal, most of them of spheroidal shape. We shall not multiply the examples, we have said enough to describe the degenerate state into which the manufacture of common stoneware vessels had fallen at the beginning of the eighteenth century; yet, notwithstanding the debased condition of the trade, the production of the Altenburg factories is said to have

been still considerable. A few works of higher pretensions than what is usually seen may have escaped our notice, but all we have come across in the course of our experience was strikingly unworthy of the country which was soon to achieve the realization of the dream of all European potters, and produce at last a true porcelain, fit to stand creditably the comparison with the marvels imported from the East.

HÖHR-GRENZHAUSEN.

§ I. GENERAL SURVEY.

The district of "Pot Backers"—Its condition in ancient and modern times.

§ II. THE HISTORY.

Early pottery in the Valley of the Rhine—Bertram Knüdtgen, of Siegburg, and the privilege granted to him by the Count of Isenburg—Arrival of the fugitive potters from Siegburg and Raeren, and their settlement in the land of Wied—The statutes of 1632—Analysis of the regulations—The second and third statutes—Decline of manufacture.

§ III. THE WARE.

First period—Reproduction of the Raeren models—The "King of vases"—Development of a new style of decoration—Various types of Grenzhausen ware—Exceptional pieces—Second period—Current ware—Fancy shapes—Dishes—Decorative works applied to architecture—Ware made for the English and French markets—Scarcity of marks—Inkstands and figures—Recapitulation.



§ I. GENERAL SURVEY.



At a short distance from Coblenz, and on the opposite bank of the Rhine, the villages of Höhr and Grenzhausen stand in the midst of a cluster of small hamlets forming the densely populated region still known as the "Kannenbäckerland," or the "Country of Pot Backers." At the time when it began to be so called the locality was covered, far and wide, with innumerable potters' workshops and ovens; no other district in all Germany could have laid a better claim to such a name.

Although pottery had been made for centuries, the extraordinary development of the local industry did not take place until the middle of the seventeenth century. Before that time only very common earthenware utensils were made, in a few straggling pot works, by the rough and unskilled artisans who are reported to have plied their trade on the spot.

It was through a strange concourse of circumstances that the Land of Wied—as it was also called—became a sort of Eldorado, or promised land for the stoneware potters of the Rhine and the Low Countries.

From all the manufacturing centres, where trade had once been so prosperous,

masters and men had been driven away by fierce and unrelenting wars, ruined, homeless, and reduced to despair. Suddenly the report was spread that all skilled operatives were sure to find, in a country not far distant, the peace and security they thought lost to them for ever. From every direction potters started full of hope for the villages of Höhr and Grenzhausen, after hearing of the desirable conditions in which the first settlers had at once found themselves placed. With their arrival Stoneware making—at its last gasp everywhere else—was, on this new ground, to take a new lease of life, and start again with wonderful vitality.

Judging from the large area over which it extended, and the number of hands which, at one time, found there constant employment, this centre must have equalled, if not surpassed, in importance, the most flourishing centres it was called upon to replace. While all the others were doomed to see all traces of their short-lived fame obliterated for ever, here, on the contrary, the stoneware potter was to find a permanent home; and the chronicles of the district tell us that he has continued for centuries to carry on his trade, with various fortunes, but without interruption, up to the present day.

One can readily understand that the same standard of eminence could not always be kept, when we recollect the adverse circumstances with which the stoneware industry was to be confronted almost from the first days of its revival in the Land of Wied. This time it was not wars or changes of government which were to be dreaded, but the competition newly created by the apparition on the market of the gay and gaudy faïence, and, soon afterwards, of the elegant and comparatively inexpensive porcelain made in Europe in imitation of that of the East. One may almost wonder that these new wares did not, in their overwhelming superiority, completely supersede all other kinds of pottery in the households of the wealthy. With respect to stoneware, however, the material was so much appreciated in Germany for beer drinking vessels, that it could not be supplanted by any inferior novelty. On that account stoneware making never disappeared altogether from the country, even after it seemed to have lost all importance as an art industry. It was in the "Kannenbäckerland" that finally the trade became almost exclusively localised; and there, in the few pot works which had survived, beer jugs and other vessels still in demand continued to be manufactured in large quantities.

The decline, which was to follow a long spell of prosperity, began with the later part of the eighteenth century. From want of encouragement the making of the higher classes of goods had to be relinquished, and the productions sank lower and lower in quality, until they became restricted to the wretched mineral water bottles, and cheap beer vessels, which still gave employment to a large number of hands, but yielded scarcely any credit or profit to the manufacturers.

We shall not dwell on these dark pages of the history of the Grenzhausen potters, inasmuch as the last few years have shown that a more hopeful prospect was open before them, and that the revival of their former glory might be close at hand.

The craving for the masterpieces of extinct art-workmanship—which caused so many collections to be formed at a time not far distant from us—was soon followed by a better appreciation of the efforts made by the modern craftsmen to bring their productions to a level with the more admired examples left us by the masters of the past. Much sarcasm has been spent upon the early collectors and their so-called fruitless infatuation for the objects of their pursuit, and we forget that to their enthusiasm for all that was rare and beautiful, was due, beyond all doubt, the fresh impetus given to industrial art in all its branches. It will soon be acknowledged that the highest achievements of our days are partly the result of the influence that the refined collector and the treasures he had gathered have exerted on society at large.

When public attention was once more turned towards Italian majolicas and old French faïences, the artistic merit of the modern pottery had been allowed to fall to its lowest depth. Put to shame by the comparison of their works with those of the ancients, some enterprising and gifted potters decided to begin afresh and spare no trouble until they had succeeded in producing pieces equalling in beauty specimens reputed inimitable. Their enterprise was, for many of them, attended with full success; fame and fortune were not long in rewarding their labours.

The potters of Grenzhausen, awakening from a long slumber, were not the last to believe in the ultimate result this promising prospect held out to them, and they entered bravely the field of competitive industry.

The infatuation for antique style and all that recalled its tenets in modern works, entertained at first by a few leading collectors, had spread amongst that numerous class whose good taste is not accompanied by unlimited means. Many who found original works beyond their reach, were satisfied to possess some modest substitute, made to resemble the best examples of the old art.

Showy grey and blue counterfeits of old vases were the first trials made to answer this newly-created demand. By no means intended to be palmed off upon the lover of genuine old stoneware, the imitation was, after all, only a distant one. Purity of style was slightly disregarded; these first models were principally pieces of eccentric design, covered with a profusion of pseudo-renaissance scrolls and foliage, and of nondescript coats of arms, all due to the fancy of local artists, who did not trouble themselves with displaying any archæological accuracy. Unsatisfactory as this commencement appeared, the mere attempt at producing fancy vases was a long step ahead of the making of common water-bottles. Many of the master potters of the place

must have considered such speculation as a very risky venture ; nevertheless it proved to be most beneficial in its effects, for it gave the signal for a complete renovation.

We are happy to say that since the days of these first trials, the models have been constantly improved, and the style of ornamentation has taken a more original departure. Servile imitation is more and more put aside, and all tends to make us confident that, before long, the "Nassau stoneware," in its transformed and refined form, will show itself worthy of its makers, the descendants of the great Ceramic artists of Rhineland. In its present condition the Nassau ware is in a fair way towards regaining the fame it enjoyed for so long a period ; in a practical point of view it stands unrivalled for the requirements it is intended to supply. If we can without hesitation employ the term "Nassau ware" when modern fabrics are in question, we must not forget to say, however, that although this term has been generally adopted in all cases, it is certainly misapplied when referring to the productions of the past. The territory occupied by Höhr, Grenzhausen, and the other villages included in the "potters' country," was formerly divided between the county of Wied and the electorate or "Confession" of Trèves. In 1803 they were all united and amalgamated with the Duchy of Nassau. The term "Nassau stoneware" is therefore incorrectly applied to the ware made in the country before the beginning of the present century. Yet, after having protested against this most inappropriate name, we fear we shall have to accept it as another of the numerous terms which have obtained an unwarranted currency through common custom, and are so firmly established that to try to replace them by another would prove completely ineffectual. The name of "Westerwald ware" has also been employed by some authors to designate the pottery of the same locality, but it has never come into general use, and had better, we think, be forgotten altogether.

§ II. HISTORICAL SUMMARY.

WE must now proceed to give an outline of the principal facts connected with the rise, growth, and decline of the craft in the district of Höhr-Grenzhausen. In this we shall be most effectually assisted by the interesting paper published by Mr. Wilhelm Müller, a resident for many years in those parts which have found in him a devoted and accurate historian ; we have great pleasure in acknowledging our indebtedness to his valuable monograph for most of the historical particulars to be found hereafter.

The first part of the author's narrative, which we will briefly summarize, treats upon the antiquity of the potter's trade in the whole country which extends a few miles inland from the Rhine, opposite Coblenz. Numerous pieces of pottery found in the

excavations establish this point beyond dispute; this discovery of earthenware vessels deeply buried in the soil is, indeed, common to many other places along the banks of the Rhine where the practice of the handicraft can be traced up to a very remote period. Wherever a suitable quality of clay could be found along the course of the main river, or close to a small stream in communication with it, the Romans laid the foundation of a more or less important settlement of pot-makers, and in all parts of the conquered land, where earthen utensils had not previously been of common use, they strove to render the population alive to their utility. But when the Romans departed from the country, the art of pot-making had to share the fate of many other trades left by their foreign founders in a flourishing condition; it was not long before it dwindled down to the state of a miserable handicraft, when it had to be carried on without their efficient guidance. In the hands of the natives, a race still imperfectly civilized, the potter's craft lingered for centuries, giving out at intervals a faint gleam of vitality. Never completely extinct, its shadowy existence remained smouldering in many hidden spots, ready to kindle again into the blaze of a brilliant revival under more propitious circumstances.

Over and over again, art pottery has flourished anew with unexpected glory in the same localities where a long spell of death-like stupor had succeeded to a period of transient prosperity.

But if these most glorious moments have left their mark in history in the shape of carefully preserved examples, admirable vouchers of the skill of the workers of the times, the intervening stages are not so easily distinguishable by their respective productions. With respect to the times in which pot-making had relapsed into insignificance, information is limited to haphazard discoveries of meaningless and unattractive fragments of ill-shaped utensils, and to a few lines quoted from old documents either equivocal or misleading.

Dispensing with the record of any of the undetermined evidence of the presence of pot-makers in the region during the oldest times in the shape of fragments, we cannot, however, pass over the mention of the first historical document which testifies to the fact. It is a deed of the thirteenth century, having reference to the potters inhabiting certain villages of the province of Trèves, a region in which we can recognize that which was afterwards to be known as "the potters' country." The act provides that all potters at work in the district shall pay annually to their lord taxes in kind amounting to 300 and 600 platers, according to the importance of their trade. We could not wish for a clearer and more decisive proof of the antiquity of the trade on the spot; but this is all we can gather from it. Deeds of the same import are not uncommon in the archives of every country in Europe, but often too great a value is

attached to their signification. Through a few words contained in them, we are, it is true, enlightened as to the very ancient standing of a certain handicraft in the locality. The archæologist will profit well by the provisions it contains in reference to the dues the potters were to pay on the percentage of their yearly productions, and of many other particulars, important as to their bearings on the conditions of the trade in general. But on the question, for us of paramount importance: What may have been the merit and quality of their works? the documents are silent, or if not, as we have said, often misleading. We confess that our curiosity is little excited by those quotations from old parchments. It has long been established as a fact, from the dumb witnesses that the soil in its depth has preserved to us, that between the Roman occupation and the end of the Mediæval ages, all pottery was confined to rough earthenware of rudimentary forms, and that earthenware vessels were either left unglazed or partially covered with an imperfect vitreous coating, coloured green, yellow, or brown. We need scarcely say that this chapter has little or no concern with all statements relating to early periods, when stoneware pottery could not possibly have been manufactured; the primitive making of earthenware vessels in the country has really nothing in common with the phase of Ceramic history, so complete and distinct in itself, with which we have to deal in these pages.

In the local records corresponding to the epoch in which Siegburg and Raeren had reached the height of their prosperity—that is to say, the second half of the sixteenth century—we do not find any words which might be construed into an indication that Höhr and Grenzhausen would on a future day follow upon the traces of the old established centres, and be ready to uphold professional traditions just at the moment when they were disappearing from their native places; on the contrary, we may gather from them that the making of the commonest ware fired in stone had not yet been attempted.

It is at the date of December 17th, 1614, that we meet, at last, with documentary evidence of the first step taken in view of introducing the manufacture of ornamented stoneware after the fashion of Siegburg, in the village of Höhr. The deed, in this instance, is most explicit, and its tenor is, therefore, of great historical value. By commenting upon its dispositions and endeavouring to read, so to speak, between the lines, we can easily obtain from it a well-grounded conviction that it marks the very opening of a new era for the earthenware potters, who, so far unconscious of the progress effected at no great distance, had plied their trade in the district just as their ancestors had done before them. We shall try to demonstrate that this invaluable document contains sufficient proof of the importation of a new style of pottery the local potters had never before dared to imitate, and that the secrets and methods of

manufacture were introduced amongst them by skilled operatives, coming from the old factories where processes had long been brought to the highest degree of perfection.

Let the reader who wishes to be acquainted with the exact terms of the Act refer to Mr. Muller's monograph, where he will find it given *in extenso*. We shall here content ourselves with pointing out its most striking dispositions, and giving in full the particular clauses upon which we mean to ground our deductions.

The original deed is preserved in the archives of the county of Wied; it is dated 1614, and contains the specification of a privilege granted by the Count Ernest of Isenburg and Grenzau to a certain Bertram Knüdgen of Siegburg, who is there qualified as "a potter actually residing in the village of Höhr."

We have seen in the chapter on Siegburg, that the Knüdgen were one of the most important and numerous families in connection with the Potters' Guild of the abbatial town. We also know that, by the year 1614, the city had already been besieged, taken, and partly destroyed by the invading armies; we may therefore easily conceive that some of its unfortunate inhabitants, stricken with adversity, had taken flight and fixed their abode in any hospitable place which offered them a peaceful refuge. The Count of Isenburg foresaw that this compulsory emigration might be turned to his own advantage, and be the means of bringing into his dominions a trade he knew to have been a source of wealth and industrial activity in those places where the people had made it their speciality. Accordingly, he resolved to offer special and tempting advantages to all masters or operative potters who could be induced to come over and settle permanently under his patronage. We have ample proof to show that, long before they had conceived the plan of attracting on their estates the best hands driven away from the Low Countries, the lords of the Land had had frequent dealings with the Siegburg and Raeren factories for the making of armored vessels of stoneware.

The coats-of-arms of the Counts of Isenburg and Wied appear on more than one of the best jugs made in these places, particularly in the latter.

A medallion, in which the arms of Wied have been elaborately carved by Jan Emens, will be found on fig. 104 (C.). It occupies the centre of a remarkable hunting-bottle, of fine whitish clay, formerly in the Weckherlin collection, and now in the South Kensington Museum.

Another fine bottle of grey and blue ware, preserved in the Brussels Museum, bears the same arms, coupled with those of Pappenheim and Sayn Wittgenstein, noble families of the neighbourhood, allied to the Wieds. The origin of this specimen is sufficiently attested by the impressed monogram I. M., the mark of Jan Mennicken of Raeren. The master L. B. has also signed a similar medallion, dated 1601, which we have also reproduced on fig. 104 (B.).

When we add to the above the mention of the fine vase of the Musée Sauvageot,—on which the Peacock of Wied is carved in the best style of the Flemish formschneider,—we have said enough to substantiate the theory that the lords of the Grenzhausen land could not depend on the works of their own potters for the supply of stoneware vessels required in their households, since a few years before 1614—the date of the granting of the Knüdgen privilege,—they ordered so many jugs stamped with their arms from the Raeren factories.

But as soon as the local manufacture began to be firmly established, they took great care to excite by all possible means the development of the promising industry. A sign of the change suddenly brought about is evinced by the promise they soon gave to their potters henceforth to reserve their patronage to the ware made on the territory, and to refuse any imported productions.

Bertram Knüdgen seems to have been heartily welcomed on his arrival in the Grenzauland. The Count of Isenburg did not delay offering to the stranger his countenance and favours, so desirous was he that the master should settle amongst the common pot-makers at work in the village, and by his example and teaching would prepare the ground for a thorough renovation of the ancient handicraft.

The privilege granted to the new comer secures to him substantial and unprecedented advantages. Firstly: he is authorized to mark, within a certain locality, as much land as he may require for erecting thereon his working premises; that land will be made over to him as a free gift, and is to belong, forever after, to him and to his lawful heirs. Secondly: he is to be freed from all taxes and duties incumbent on the inhabitants of the county. This is followed by a few other dispositions, settling some minor points. He may apply for the lease of a garden and some meadows, in the vicinity of his dwelling-house, and these shall be assigned to him for a long term and for a nominal consideration. As much wood as he may want for the burning of his ovens will be supplied to him, but on the condition that he will pay for it the price which is charged to the "other potters." In the last article it is said that "in return for the protection and patronage he will enjoy on the dominion, he shall have to pay, to the chancellery of the Grenzhausen estate, the sum of six riderguldén, the amount to which are taxed the *other potters of Raussbach*."

Two prominent points may be deduced from the perusal of these dispositions, and through their proper reading we become acquainted with the true part played by Bertram Knüdgen in the introduction of stoneware manufacture in the land of Grenzhausen.

The first point accurately fixed by that deed is that many pot makers were at that moment already settled in the dominion; reference is made to "other potters" in two

of the articles, and the fact is thereby placed beyond question. The second is, it is true, of a more speculative character, but it is none the less of great value to us on account of the observations it is bound to suggest. When we hear of the particular attention paid to the new comer, and of the extraordinary favours bestowed on him, we understand that he stood, in the estimation of his patrons, on quite a different footing from the local artisans who are referred to as the "other potters." So many of these latter were at work in the neighbourhood that any addition to their number would not have attracted any notice. But if a master, coming from Siegburg, is offered the free gift of the land on which to erect his workshops, and is granted, besides, many advantages, all intended to induce him to take up his permanent abode amongst the local operatives, it is obviously because a special benefit is expected from his installation in the village. Nothing less than a complete change in the face of the trade could have answered such expectations; only a man well acquainted with the secrets of a foreign manufacture could have been able to accomplish the desired transformation. The mystery of stoneware-making was so jealously guarded, that a master who came from the abbatial town, promising to impart his professional knowledge to the inhabitants of a district already busy with the making of earthen pots, was sure to be heartily received and liberally rewarded.

It is in this light that we regard Bertram Knüdgen; to him must be attributed the first venture of producing stoneware glazed with salt in the land of Wied, where he settled in 1614. No authenticated piece of Höhr-Grenzhausen has ever been found which bears a date anterior to the granting of the privilege: any grey and blue piece stamped with an earlier date must be considered as belonging to Raeren. We do not deny, of course, that pottery was made before that time; but it was nothing more than the regular terra-cotta or lead-glazed earthenware, common to all other places.

In all probability Bertram Knüdgen was not long in taking advantage of the favours conferred upon him, and in beginning to work in his newly-erected premises. Of this, however, we have no absolute confirmation; we do not know what success attended his undertaking, nor even whether he lived long enough to enjoy his success. But what we know for certain is, that his coming gave the signal for the arrival of many of his brother craftsmen. The auspicious conditions of his establishment were soon known, and the report spread far and wide of the exceptional facilities the country offered for carrying on the potting industry.

From the year 1632, the fugitives from Siegburg, who had left the town after it had been partly destroyed by the Swedish army, began to arrive in crowds. The Raeren operatives had experienced almost the same hardships, and through the closing of their works, were also compelled to seek their fortunes elsewhere; at all hazards,

they also bent their steps in the same direction. A memorial of that immigration is preserved in the county archives in the shape of the free passes which were granted to the fugitives, and enabled them to pass, unmolested, through the lines of the bell-gerents. The file of these free passes, as well as the first registers of the Guild, have still to be examined; in the inability in which we are placed of obtaining access to these documents, we can only express a regret that such a desirable investigation should not yet have been undertaken, and the result given to the public. There lies, of a certainty, a mine of information concerning the immigrants, their number, their names, and the places whence they came cannot fail to be mentioned.

It is in the settlement of such bands of experienced workmen in land of Wied, that we find the solution of a problem which has often been looked upon as an insuperable difficulty. We mean the likeness existing between certain pieces excavated on the site of the earliest factories of Höhr-Grenzhausen, and those made at Raeren at about the same period. There seemed to be, at one time, no possible means of distinguishing the products of the one from those of the other.

Without waiting for the publication of the list of masters affiliated to the Guild, which a search through the archives would be sure to supply, we may presume that it contains many names which the study of the other centres has rendered familiar to us. This being granted, it stands to reason that, on their arrival, the potters could not do more than make use of such moulds and tools as they had been able to bring along with them. Accordingly, the presence of monograms and initials, known to belong indubitably to Raeren, on the ware discovered in the soil, finds itself explained. Not only do we recognise such noted marks as I. E; E. M; L. W; etc., but, moreover, they appear on the same subjects previously produced in the Limburg factories. No new marks, no original friezes in relief, were ever found by the side of these palpable reproductions; all those pieces on which embossed figures play an important part in the decoration are no more than incomplete replicas of Flemish types. The grey ware, heightened with bright blue enamel, having been the last improvement introduced at Raeren, it was, as a matter of course, the style of manufacture adopted at once by the new comers, therefore the assertion that the process originated at Grenzhausen can safely be set aside.

Pieces signed in full are so rare that we cannot expect to obtain much information through inscribed specimens. One of the few pieces signed with the name of its maker we can call to mind, brings with it the recollection of a Raeren family. The inscription is given by M. Jaenicke; its signification is somewhat doubtful, so we quote it with all reserve:

ANNO 1790 JULI: JOANNES MENNICKEN KANNENBECKER IN HÖRRN.

From this it appears that the man was established in Höhr at the end of the last century, a date which would show him to be the descendant of several generations of master potters of the same name who may have settled on the spot at the time of the emigration.

ALTHOUGH in the year 1632,—which marks the opening of an era of industrial activity in the district of Höhr-Grenzhausen—the country all round was far from being pacified, for at that time Gustavus Adolphus was still scouring the neighbourhood of Coblenz, the potters do not seem to have entertained a doubt about their having reached, at last, a region of ease and safety. We see, by the immediate result which followed upon their hurried settlement, that they had not come, like disconsolate wastrels, to idle and beg amongst aliens, but as a body of resolute and hopeful men, wearied of their long spell of enforced idleness, ready to sit at an extemporized wheel, and fashion at once vases and pots equal in all respects to the finest they had ever made in their native land. The establishment of that fitting population on the soil of exile must have been a striking spectacle. Men of the same village meet there again; the master finds his most valued workmen; assistance is offered and rendered on each part; the plans for the future, the prospects of success, are publicly discussed; common operatives begin to think of starting an oven on their own account, and working partnerships are soon constituted. Each man has brought with him such part of his worldly goods as he was able to save in the hurry of the general flight; some with a miscellaneous load piled up upon a rickety cart, dragged along by a beast so miserable as to have been overlooked by the plunderers; others with only so much of their household effects as they could carry in a bundle strapped on their backs. Yet, in the scanty lot snatched from the wreck, the tools of the trade, some odd models and even a few moulds, have not been forgotten. It is with the assistance of these shifty appliances that they set energetically to work, one and all ready to assist in the establishment of the new community.

The outcome of this preliminary labour consists by no means of weak and imperfect trials; although accomplished under very unfavourable circumstances, the earliest works made at Grenzhausen are remarkable in many respects. They all evince a strenuous effort, made with the view of impressing at once patrons and customers with a high idea of the taste and ability of the makers. The large fountain, sometimes called the "King of vases," so long attributed to Raeren, and to which we shall revert farther on, belongs to this period.

As soon as they were gathered in sufficient numbers, the masters hastened to strengthen the bonds of good fellowship by forming themselves into a provisory Guild,

whose first care should be devoted to preparing the draught of the constitution by which the craft was henceforth to be regulated. Every article having been discussed and agreed upon by all masters assembled in a public meeting, the proposed statutes were submitted to the sanction of the lord and patron, the Count Jean Wilhelm of Wied, who gave them his approbation, and signed the first charter of incorporation of the Stoneware makers in the Land of Höhr-Grenzhausen, in the year 1632.

After the first statutes had been in force for a few years, it was deemed expedient to introduce a few modifications in the rules, and accordingly a second charter was prepared and presented to the approbation of the Count Frederick of Wied, by whom it was signed, in 1646, at his castle of Brawnberg. The text of both these regulations has been preserved in the original documents and they differ only in a few insignificant details.

With a view of fostering and accelerating the development of an industry starting under such promising conditions, exceptional liberties and privileges are granted to all masters enrolled under the banner of the new Guild. They are exempted from the duties and services to which the inhabitants of the dominion are liable, and freed from common taxes, in the same way as Bertram Knütgen had been before them.

By looking over the principal dispositions set down in the first charter, and comparing them with the modifications introduced in the subsequent regulations which were successively given to the potters, we may form a tolerable idea of the conditions under which the members of the craft lived and worked at the corresponding periods. We are enabled to follow their fortunes, from the early days of their hopeful settlement, through the long spell of their prosperity, till we come to the dull and inactive years of their protracted decline.

The spirit of freedom and liberalism which pervades throughout the framing of the older statutes, is well calculated to attract our attention; far from reproducing the many impediments and restrictions so cautiously laid down by the Siegburg regulations, these statutes seem to have been drawn after the more commonplace rules adopted by the other contemporary trades. We observe that the restrictions, which were formerly meant to keep private initiative under control in the old established potters' guilds, are eliminated with great foresight, as tending to hamper the expansion of a newly born industry.

Every facility is offered to any new member to participate at once in all the advantages accruing to the association. In this we recognize a clear indication of the eagerness with which it was sought to attract within the circle of the busy community as many able workmen as might be drawn into joining the brotherhood. The rules and laws, to which they were asked to subscribe, were few in number and very leniently

applied; in fact, from all we know, more often honoured in the breach than in the observance.

We give hereafter a brief abstract of the first statutes, of which the following are the most salient articles.

The Guild was governed by a Master, elected every year at Martinmas; his chief duty was to set new rules into operation, and to see that the statutes were duly respected.

In the event of the Master having himself committed any infringement of the rules, he was bound, on the denunciation of one of the masters, to appear before a general assembly of all the members of the Council, and if he could not furnish a satisfactory explanation of his conduct, he was liable to dismissal.

In urgent cases the Master could take upon himself to convene the Council, and if any member neglected to answer to the convocation, he could mulct him in a fine of three quarts of wine, and suspend him from his functions as long as the fine remained unpaid.

If a member of the Guild had, on his own responsibility, caused a meeting to assemble on a point of business which on first examination was found to be outside the jurisdiction of the Guild, a fine of four albers was imposed upon him; however, he was allowed to argue the point, and if he succeeded in proving that the council was really competent, the case was then discussed, tried, and the fine remitted to him.

But if an outsider had asked for a meeting without sufficient cause, he had to pay the sum of eight florins, for having wantonly disturbed the members of the council.

On leaving office at the end of the year the Master had to render an account of his management.

Masters' children, born in wedlock, could alone be taken as apprentices; whoever took a foreigner into his service was fined twelve florins, and compelled to dismiss him immediately under the penalty of being himself suspended.

On the death of a Master leaving children under age, and if the widow married a stranger who was a potter by trade, this latter could, with the consent of the Guild, obtain a mastership certificate and take the management of the works.

When a Master became incapacitated by old age or infirmities, he was permitted to place his business in the hands of a substitute, on condition that it remained under his name.

No one could become a master unless he had honestly served his eight years' apprenticeship, and conformed with all the rules of the Guild. On the day when a master settled to work on his own account, he was bound to pay two quarts of wine to the magistrate, and four quarts to the craft.

After the firing of an oven, the master potter had to render an exact account of the

goods it contained, and on no consideration was he allowed to offer these goods for sale at prices below the tariffs fixed every year by the Council.

It was also forbidden, under severe penalties, to sell pots privately to the dealers ; to receive presents from customers ; in short, to act for personal interest in any way that might be prejudicial to the common weal.

Orders were to be treated for between the dealers and the Master of the Guild ; these orders were afterwards divided proportionately amongst the master potters by the Council. However, when it happened that one or more masters remained, at the end of the year, with a stock on hand larger than the Council could dispose of, the masters in that case were allowed to get rid of it as they thought proper.

No member could traffic on behalf of an outsider with the share of wood allotted to him for his firings ; but masters were permitted to assist each other, and one who ran short of fuel could borrow it from a neighbour who happened to have an excess.

All the clay in the territory was the property of the Guild ; the Council allotted each year to every member a certain quantity ; but he could not dig for it without having previously obtained permission, nor could he cart his clay away from the quarry before verification had taken place. A committee composed of the Master of the Guild, assisted by two Councillors, decided every ordinary question, and settled the differences which might arise between members. Its duties were to inspect the ware made in the factories and examine whether its quality was good : to fix the number of ovens that the potters would be allowed to fire in the year ; also the quantity of clay and wood which should be apportioned to each factory. It had to keep a strict watch upon matters of general concern, to see that no one overstepped his rights, or injured his neighbour's interests. Lastly, the committee was empowered to impose slight fines and penalties upon such petty offenders as happened to transgress the byelaws. Its decisions were supreme in all cases pertaining to the regular course of daily work, the conduct of which was placed under the personal direction of one of its members.

The second charter, which followed the first at a few years' distance, at the date of 1644, differed but little from its predecessor. Its last article, however, is not without importance, as indicating what an immense extension the industry had attained within this short lapse of time. It runs thus :

" This ordinance shall take effect upon all potters making blue stoneware within a radius of five German miles round Grenzhausen, in the counties of Isenburg, Wittgenstein and Wied, etc."

A German mile being equivalent to about four English miles, the territory on which pot works had been erected for the purpose of manufacturing the new "blue

stoneware" must therefore have formed a circle of about forty English miles in diameter, having Grenzhausen as a centre.

The district was inhabited by a mixed population of artisans who had come from several provinces; politically, it was placed under two separate jurisdictions. The village of Grenzhausen, and a small part of the adjoining country, belonged to the county of Isenburg; the rest formed part of the Electorate of Trèves. Under such circumstances it was of vital importance that the potters should be united in one single guild; that they should be ruled by regulations framed by the men themselves, and adopted by general consent. In this way it might be expected that the statutes the potters had drawn up for their own guidance would be obeyed by all parties, irrespectively of the province they might inhabit. Accordingly the second charter specified very particularly that: "All makers of blue stoneware shall be bound to follow the same rules in the pursuit of their trade, under whichever civic jurisdiction they may live."

Grenzhausen was made the headquarters of the Guild, where the Council was to assemble on periodical occasions, and also when matters arose of importance which required public discussion. To the Council each of the following villages sent one or several delegates: Höhr, Grenzau, Alsbach, Hunsdorf, Kamerforst, Kaan, Nauart, Rausbach, Baumbach, Wirges, Mogendorf, Sessenbach, Siercklau, Ebernhalm, and Wietersburg.

The Council interfered but little with the personal affairs of the masters, and it assembled only when a question of general interest rendered a meeting absolutely necessary. We have seen what penalty was incurred by any outsider who, without good cause, claimed to place his grievances before an extraordinary meeting of the craft. The members, being all working potters and living at a distance, were not disposed to waste their time in attending councils and public convocations, as their private business might suffer were they asked to leave their works too frequently.

Only one of the articles might have interfered with the extension of each manufacturer's business; it was the one limiting the production to a quantity settled beforehand, and which was determined by the orders received by the Guild. But it was not expected that much attention should be paid to this prohibition, for its effect is counteracted by the last paragraph of the same article, which says: "When at the end of the year a master remains with a stock of goods on his hands, in excess of the demand, he may sell it to whomsoever he thinks proper."

The next modification of the statutes took place in 1726; until that date the charter of 1646 had remained in force, and had successfully regulated the trade during its most prosperous period. In the newly-introduced rules we can see the unmistakable

signs of disorganization and impending decline. The ordinance of 1726 is a lengthy and elaborate document, overcrowded with supplementary clauses intended, not to facilitate any longer the development of the industry, but, on the contrary, to put a check on further increase in the number of factories, and to restrict production within the narrowest limits.

Every possible difficulty and vexatious measure is put in the way of the producer. The number of ovens each master is allowed to fire in the year is greatly reduced, and so is the quantum of ware which is allotted to his share in the orders distributed by the Council. When orders have not been forthcoming in sufficient numbers to supply all members with an adequate amount of work, such commissions as are available are apportioned by drawing lots. In the meantime, no one is allowed to accept any private commission offered to him either by a patròn or by the trade. In 1773 several potters were sentenced to pay a fine of fifty florins each, and to forfeit their goods, for having executed on their own account some orders solicited from a private customer.

The charter of 1726 provides that, henceforth, a potter might only take one of his sons as apprentice; his other children should learn other trades; and in the case of his transgressing this order he might be deprived of all his rights as a member of the Guild.

In order to avoid competition between manufacturers, no novelties were allowed to be brought out, unless with the general agreement of all the members of the craft.

Jugs and other vessels had to be made according to legal measures; sizes and capacity of the most usual articles were determined beforehand, and entered upon a register kept to that effect in the offices of the Guild.

No one was to produce any model deviating from the recognized proportions.

A scale of prices was established by the government, from the report drawn up by the Council, and each potter was bound to maintain these prices, and on no account to sell his ware under the tariffs.

The master and two assessors had to keep watch on the good quality of the ware, and cause any inferior articles to be immediately destroyed.

Masterships were rendered more difficult to obtain.

An apprentice was bound to serve five years, after which, if he had shown sufficient ability, he might be admitted to make his masterpiece; but even after this, he had to work as a simple workman under a master until he had attained the age of twenty-eight years; only then, and not before, could he apply for his certificate and be received as a master.

In the draft of alteration of the statutes proposed in 1775,—a scheme which

we must say could never be set into operation,—one of the newly-introduced articles gave rise to a strong protest on the part of a great number of potters; nothing better than this dispute could disclose to us the debased conditions the trade had then fallen into, and the adverse circumstances against which it was hopelessly struggling.

The article provided that in the case of a widow marrying again she should be allowed to take as apprentices one son born of each marriage. This was energetically resisted by the masters, as being fraught with danger for the future. They pointed out that in the parts belonging to the county of Trèves, where the ordinances had not been strictly observed with regard to the number of apprentices to be taken in each factory, the master potters were already over two hundred in number, while in the land of Wied this number had never increased beyond seventy. The progression, they said, were such an article accepted, would increase the number of masters in the land of Grenzhausen by seven every ten years, and by three in the parish of Nordhaven; the consequences could easily be foreseen, and one might anticipate the whole trade to fall unduly, in a given time, to the share of those settled on the Trèves portion of the "potters' land."

From the above figures we can judge of the importance still maintained by the industry of Höhr-Grenzhausen in 1775, that is to say, nearly a century and a half after the time when Siegburg and Raeren had seen their prosperous trade sink and disappear almost suddenly, and when the very names of those cradles of the art of stoneware were almost forgotten by all.

The quarrel waxed so hot between the folks of Trèves and those of Wied, that all hopes of a compromise had to be given up. The new ordinances were not accepted, and the Guild, after having for more than a century united under its peaceful government the craftsmen of so many villages, was dissolved and ceased to be. The Council did not meet any more, and the potters of Wied separated completely from their old work-fellows of Trèves. All statutes were abolished; wise rules and ancient customs, disregarded by all, soon sank into oblivion. The spirit of reckless competition was thus allowed to run loose, and each manufacturer's chief care was turned towards underselling his opponents.

Meanwhile, utter disorganization and failure were advancing with rapid strides, and, as time wore on, the masters themselves began to perceive that such unbounded liberties were doomed to result in the ruin of all.

In consequence of that general contention for cheapness the ware, no longer under the control of the Council, was getting worse and worse in quality, and the foreign merchants who had hitherto come to purchase their stock in the country complained

that their goods had so much deteriorated from their former standard of excellence, that they could not take the same quantity as before, and gradually they transferred their orders to other places.

Attributing their downfall to the abolition of the Ordinances, the potters attempted, but with little chance of success, to revert to the ancient regulations. It was too late to expect any revival of the old customs to have an effect upon an industry all but extinct. This last attempt took place in the first years of the present century, when, after the peace of Luneville, all the country round Erenbreitstein, including the "Kannenbackerland," was incorporated into the Duchy of Nassau. Fresh rules were framed, and a new scheme of association was proposed for the acceptance of the potters; but this time again the men of Wied could not come to terms with their neighbours, each party contesting almost every article of the proposed regulations. However, they signed together a sort of agreement for the proportional repartition between the masters of all orders for mineral water bottles, these having become their chief article of manufacture. Of such orders, received by a committee appointed for the purpose, the potters of Nassau Walburg were to have two-thirds, the other third falling to the share of those of Wied. Even this convention was not to be adhered to for long, and it was abruptly broken up in 1814. The craft could hardly have fallen lower, and the importance attached to the making of mineral water bottles tells us manifestly into what a wretched condition the manufacture had degenerated. At the present day the memory of such gloomy times is well-nigh obliterated; all is changed since the revival described in the beginning of this chapter, and the future shows itself under the most brilliant colour.

The "potters' land," with life and activity once more returned to it, is well worth a visit. Factories, clustering together, again form busy villages, where the working population increases from day to day. In every place the latest improvements in manufacture are being daily introduced. The importance of technical and artistic tuition has not been overlooked by the citizens; a chemical laboratory is at the disposal of the students, and a school of drawing has been opened, which all apprentices are compelled to attend, and where they learn the elements of decorative art.

Stoneware is made all over the district; the manufacturing processes have, of course, undergone some change, but in the main a great many things still remain which remind us of the past. The modern application of stoneware to sanitary purposes has greatly increased the amount of production, and this has necessitated the use of machines and improved methods, not dreamed of some years ago. But the blue ware is still made in the old fashion; jugs and canettes are decorated with the same flowing traceries of scrolls and flowers, scratched in the clay, and stained with broad patches of cobalt and

manganese. The task of decorating the ware is now intrusted to women, and not a few of them show a wonderful dexterity in dashing off their improvised patterns.

Of fancy articles—vases and ornaments in grey and blue, as well as in brown, either novelties or imitations of ancient types—there are several factories, competing with each other in their endeavour to secure success.

For the making of the embossed ware, the old method, being too slow and too costly, is no longer used. A vase is now pressed in a well-finished mould, which gives, at a single operation, the form and all the raised details of its ornamentation, instead of being thrown and turned, and completed subsequently by the application of the reliefs. The oxide of cobalt, as it is now prepared for the trade, is of too crude a tint to impart to the ware the same soft and mellow blue we admire on the ancient specimens. Formerly cobalt ore, in its natural condition, and containing a certain percentage of sulphur and nickel, was only used; it is, in this case, one of those improvements for which art cannot thank chemistry.

On the whole, none of these would-be imitations can be said to be manufactured with the view of being palmed off for what they are not; even a timorous and inexperienced purchaser need have no fear of being entrapped into a regrettable bargain by one of these innocent counterfeits. A single glance at them is sufficient to recognize that they have none of the characteristics of the genuine types.

An exhibition of the industry of the district was held at Höhr in 1878, in which all the leading manufacturers were largely and creditably represented. Sanitary ware, chemistry utensils, etc., came in for the larger part; the rest comprised beer-drinking vessels in immense variety, of rich and common description, all completed with pewter mounts also manufactured in the place; mineral water and beer bottles for the export trade; architectural models for building decoration; and a large selection of fancy and artistic articles in vases, figures, and ornaments of many kinds.

None of these various branches of manufacture are undertaken conjointly by the same maker; each keeps to his own speciality, and does not infringe on that of his neighbour. We cannot undertake to give the names of any of the successful exhibitors, but we cannot refrain from mentioning that one finds in the list two potters of the name of Knütgen, no doubt the descendants of the family which held first rank amongst the old masters of Siegburg.

§ II. THE WARE.

THE style of manufacture of Grenzhausen stoneware can be divided into two well-defined periods. In our account of the advent of the fugitive potters from Raeren and Siegburg, we have had an opportunity to hint at the peculiarities which distinguished the first vases produced in the land of Wied; we must now bring more forcibly before the reader, by means of well-selected examples, the chief characteristics of those early productions, and illustrate in the same manner those of the subsequent period. Such a complete transformation was effected within a few years in the decorative treatment

of the ware, that when the later style is definitely fixed it seems to have retained nothing of that adopted at first.

In the excavations made on the sites of the old factories of the "potters' country" so many fragments of friezes and medallions exactly similar to those found on the Limburg brown stoneware—such as *The Works of Mercy*, "*The Prodigal Son*," "*The Lance-knechts*," etc.—have come to light, that it was thought at one time that the German potters of Grenzhausen had good cause to claim all these models as their own. Before such repetitions of well-known subjects had been properly accounted for, their presence in that place proved very misleading, and nearly created an apparently insurmountable difficulty.

It was precisely at the time when the existence of any Flemish stoneware was denied in some quarters. The infatuation excited by the discovery of these fragments went so far as to induce many collectors to credit the Grenzhausen potters with all pieces of any origin whatsoever which were decorated with the same subjects. Going even a step farther, as all the vases and fragments dug out of the soil were heightened with blue, it was decided that all ware showing traces of this colour was henceforth to be returned to the Nassau factories. Therefore when Mr. Boch was intrusted with the care of describing and classifying the "*Grès de Flandres*" for the catalogue of the Cluny Museum, animated by the same spirit, he reversed all former attributions, and gave indiscriminately to what he calls the "*Westerwald*" all the best authenticated specimens of Raeren ware which had the misfortune of being touched up with blue enamel.

Now that we know of the large numbers of skilful operatives coming at the same time from different points where the trade had for long been successfully carried



Fig. 174. BLUE AND PURPLE JUG.
Diaper Pattern.

on, and forming a new guild in the land of Grenzhausen under the protection and patronage of the Counts of Isenburg and Wied, all is clearly explained to us. We can easily understand that the new-comers had carried along with them some of their most valued moulds and models; we realize how it was that, in their eagerness to set to work without unnecessary delay, they began by employing these moulds—just as they had before employed them—in some instances even without taking the trouble of altering or removing their inscriptions written in the Flemish language. The complete change undergone some time afterwards by the style of decoration explains itself by the fact that, unable to renew their stock of worn-out patterns, they discarded them altogether, using in their stead simpler elements of ornamentation, for which the assistance of the formschneider might be dispensed with. Two examples, selected amongst thousands, will illustrate what we have just said—figs. 174, 175.

Many of the common seals made by the potters' own hands for stamping stray leaves and rosettes have been found in the ground in great quantities, but never has one of the more complicated moulds, with subjects of figures, been included in the discoveries. That subjects of that sort have been produced is, however, put beyond a doubt by the fragments of rejected vases which, decorated with friezes and medallions, are found mixed up in a small proportion with other pieces bearing only the plain devices which can be obtained by means of impression with small seals, and are acknowledged as the regular productions of the factories. From that total absence of the models and moulds necessary for making vases after the Raeren fashion amongst the refuse buried round the ovens, we are led to conclude that, when such vases were made at Grenzhausen, manufacture was still in its experimental stage. Trials were hastily made in that direction, but such an ambitious style proved so ill-suited to the altered conditions in which the potters were then situated, that it was never adopted for the current trade.

Although incomplete reproductions of well-known models are certainly inferior in artistic interest to the works of after-times, on which originality of design asserts itself so markedly, they are none the less interesting in an historical point of view. Moreover, as they are often remarkable for their important dimensions and the finish of their workmanship, it is only right that we should select a few examples and give to them the attention they deserve.



FIG. 175.
BLUE AND PURPLE WARE.

The vases belonging to that transitory period are, we must confess, of a very perplexing character. To single them out from the crowd of similar pieces made in Limburg a few years previously is not always an easy matter. How could it be otherwise, since they were made in the same moulds and by the same hands? Even if we admit that a few fresh moulds were added to the imported stock, the potters could not have suddenly discarded, on the day when they settled in a new land, the traditions of their mother country.

Nevertheless, it is not impossible to point out a few particular points through which the imitations may be distinguished from their prototypes. We have found that the few following remarks can be taken as safe guides towards the identification of the early works of Grenzhausen stoneware.

The first and simplest indication of origin is the presence of the purple enamel; this colour never appears on the productions of the Raeren factories. But this test cannot always be applied, many examples being simply heightened with blue. In such a case we must look for other signs to help us in settling the attribution; particularly when we have to deal with a vase of doubtful source, on account of the embossed subjects, which constitute its chief decoration, being known to have done duty equally on the Limburg and on the Grenzhausen ware. The chief subjects are, of course, of no use for our purpose, but the accompanying details may supply us with means of recognition. If, instead of the finely-chased bands of foliage, arabesques, acanthus leaves, egg and dart, and other minute accessories, always plentiful on the Raeren ware, we see only notches, plain circles, rough rosettes, incised or impressed in relief on the mouldings and on the field of the piece, we have good cause to believe that the work belongs to that class of imitations so often mistaken for original models.

We shall take, as the most forcible example we can find to elucidate our argumentation, one of the most renowned pieces of blue and purple stoneware—the large fountain of the Huyvetter collection, now in the South Kensington Museum, the same so often alluded to as the “King of Vases” (fig. 176).

Found in the taproom of a Flemish tavern by the celebrated collector, this vase passed subsequently into the possession, first of Baron Weckherlin, of The Hague, then of Mr. Gambart, the well-known publisher, who acquired the collection of stoneware formed by the Dutch statesman and brought it over into England. Not long after it had been deposited in the gallery of its new possessor an explosion of gas occurred on the premises, which caused such havoc amongst the pottery that the collection barely escaped total destruction. The “King of Vases” was, like the rest, broken to pieces, and it was then, in a state of fragments, that the Department of Science and Art purchased it, with many other more or less damaged specimens, for the South Kensington Museum.

It has since been cleverly repaired, and the visitor does not suspect that the stately vase has passed through a disaster which renders its preservation almost miraculous.

Owing to the subjects so often repeated on the Limburg ware, the "Works of Mercy" being embossed round the cerce, it has hitherto, by general assent, been assigned to one of the Raeren factories. At the risk of raising a loud protest, we do not hesitate in challenging the correctness of the attribution.

The general notion of the form of the vase proceeds evidently from the best established types of the Flemish ware; but the likeness stops at a distant reproduction of the profiles. In the decorative treatment nothing reminds us of the wonted taste and skill of a Limburg master. We look in vain on the "King of Vases" for delicate reliefs, finely chased mouldings, or for any details of interest on the whole surface. All these parts would have been otherwise embellished had the maker still found, ready to his hand, the varied stock of matrices and models once stored up in the well-appointed workshop of his native village. A frieze of figures occupies, it is true, the central band; it is the series of subjects representing the "Works of Mercy," each repeated four times round the piece.

The model bears the familiar initials L. W.; it is known to have been produced currently at Raeren and occasionally at Siegburg. So many replicas of the "Works of Mercy" exist in the collections, that we feel tempted to believe the subjects had virtually become public property, and were made use of in the small factories which throve on the leavings of the leading masters. At any rate, the fact of such a hackneyed model having found its way into the potters' new settlement cannot cause us any surprise. Leaving aside the frieze of figures,—in itself a very small item if we take the size of the vase into consideration,—we find absolutely nothing in the rest of the



Fig. 176. BLUE AND PURPLE FOUNTAIN.
South Kensington Museum.
Height, 29 in.

decoration but meaningless lozenges, circles, beads, etc.; in short, impressions of clumsy seals, such as can be sunk by the hand of a workman entirely unacquainted with the art of design.

The same lack of artistic taste is also apparent in the awkward proportions of the form; the exiguity of the neck, which seems quite disconnected from the shoulder, and the miscalculated relation between the top and the bottom of the vase, are amongst the worst features by which it is disfigured.

Having given our somewhat unflattering description of the far-famed "King of Vases," our purpose is now to contrast it with the sketch we have given of a piece of the same kind, undoubtedly made at Raeren—we mean the large fountain of the Musée Sauvageot reproduced in fig. 139, and to which we ask the reader kindly to turn back.

A critical comparison of the two specimens will bring into view so many differential points as to render it difficult, if not impossible, for anyone to believe that both works were produced under the same conditions. First, we see at a glance that the guiding spirit, the experienced designer, who presided over the conception of the genuine example, is conspicuously absent from the production of its bungling imitation. Next,—and this is the most important remark,—that the imitator was completely unprovided with the stock of ornamenting materials so profusely employed by the Raeren master.

No other two pieces could afford us better ground for argumentation; out of their apparent similitude we shall, the more easily, elicit the essential features through which a genuine and a doubtful work can be distinguished from one another. Both are, seemingly, on account of their uncommon size, masterpieces of their makers, the highest expression of their professional ability. If we accept the probability that the "King of Vases" is one of the effective trials executed by the Flemish potters just as they had started to work on their new ground, the date of its making could be fixed approximately to 1632. On the other hand, we know that the fountain of the Musée Sauvageot bears the date 1619; the two works, therefore, may be said to belong to almost the same period.

But what a striking contrast in their decorative effect! Here, instead of the paucity and insignificance of applied details, we are amazed by the profusion in which they are lavished all over the piece. Not a single moulding has remained as the turner left it, each filet has been carefully hidden under a delicate run of architectural patterns; and while the narrowest divisions of the design are chased and embossed with all sorts of minute devices, the largest fields are occupied by lions' heads, masks, and other higher reliefs, pressed in sharp moulds and neatly disposed and applied. So much care has been bestowed upon these, that the subjects of figures reserved for

the central band, far from forming the chief object of attraction, looks like an unimportant factor in that wonderful accumulation of ornamental embellishments. This very exuberance is particularly distinctive of the Raeren style of the last period. In its general bearings the vase is not, perhaps, quite so noble and elegant as the best ewers of the Mennickens, or of Jan Emens, yet it is still harmoniously proportioned, and it does not, by any means, fall under the same criticism we had to pass on the one we first examined. If these points of variance are not sufficient in themselves to form a partitive line between both specimens, we may add, as a further proof of the Grenzhausen origin of the so-called "King of Vases," that the neck and foot are stained with manganese purple; a fact which alone would settle the question.

Another small grey and blue jug, on which the "Works of Mercy" are also reproduced, is given on fig. 177. Here we must look for a certificate of origin in the clumsiness of the mask applied on the neck. We might multiply the examples, and on all of them find grounds for the same observations. Whichever be the Raeren subjects repeated at Grenzhausen, the scanty lot of moulds saved and brought over from the old factories did not include the fragmentary ones required to enrich with their variety plain spaces and delicate mouldings; on that account the principal subject could only be supplemented with the stamping in of such artless devices or shapeless masks as the potter himself could cut on the spur of the moment to make up for the lack of better forms and seals. Indeed, from this dire necessity did his peculiar style arise; we notice the change on these transitory pieces in its incipient state; soon after, new devices take the place of old ones, finally to predominate over every other means of decoration.



Fig. 177. GREY AND BLUE JUG. Raeren Model.
South Kensington Museum.
Height, 10 in.

The modeller, or, as he was called, the "Formschneider," trained in large towns in the midst of artists and familiar with art work of all kinds,—whose talent the working potters of Siegburg and Raeren were proud to solicit and associate with their works,—is never found among the Grenzhausen workmen. The same operative who threw the shape on the wheel, could depend only upon himself for carving the tools he required to impart to it final completion and beauty. In the case of a central medallion being wanted, he could at times take a clay mould from a borrowed original; in this manner he has frequently introduced, in the middle of his incised tracteries, the portrait of the sovereign, a raised monogram, or a coat of arms; but when he had to



Fig. 178.
BLUE AND PURPLE WARE.
Height, 8 in.

provide the accessory seals and stamps which were to constitute about all his artistic properties, he was obliged to grave them himself, to the best of his ability, on bits of hardened clay or soft stone. They are no more, as a rule, than simple rosettes, fleurons, flowers and leaves, sometimes a cherub's head or a flower vase, all treated in a very rudimental manner (figs. 178, 179). A small lump of clay of corresponding size being applied on the field of the piece to be decorated, it was stamped with the seal, and the superfluous clay left round the impression carefully removed; then, leaves and flowers having thus been obtained, they were usually connected together by gracefully curved stems, scratched in the clay by means of an indented iron tool, incising four parallel lines at one time (figs. 178, 179).

The potter seems to have remained satisfied with the little variety the different combinations of these simple decorative elements could impart to each of his unpretending bottles and jugs; without taking much trouble to alter materially the shape of the tools he employed, his chief care was to contrive with them an endless number of arrangements, and to form ingenious diapers or geometrical dispositions. To him, of course, this partial embossment of the surface was only secondary to the display of his brilliant blue and purple enamels; and we must acknowledge, that when a powerful garment of colour has accentuated the general symmetry of the design, the effect obtained is so pleasant to the eye that we find nothing to regret or improve.

Impervious to the change undergone in the public taste, and while one style succeeding to another metamorphosed around him all branches of decorative art, for more than a century the Grenzhausen potter continued to work, immutable and indifferent.

To the light and classical delicacy of the "Renaissance," which was casting its last glow on his first trials, succeeded the stately and ponderous style of Louis XIV. ; this was in its turn to make room for the fantastic "rocailles" and the extravagant scrolls of the "Rococo" taste; and meanwhile our potter went on stamping and disposing, in all manner of symmetrical combinations, his time-honoured rosettes and knobs, cherubs' heads and sprigs of flowers. Faïences and porcelains were on all sides exaggerating in their forms the passing taste of the day,—for nothing bears more vividly the imprint of ruling fashions than the works of the Ceramic artist—the worthy pot-makers of the "Kannenbackerland" alone continued to manufacture steadily the same jugs they had been taught to form on the wheel, and to make them beautiful, in the same manner their fathers had done before them.

Let not this be taken as a disparagement of the Grenzhausen stoneware; nothing could be farther from our mind than to undervalue its sterling qualities. It must be well understood that what we have just said applies to the countless current specimens, so well known to the collector, on which the blending of brilliantly coloured enamels is of much greater account than the somewhat commonplace rosettes and leaves with which they are studded, or the cursive traceries incised on their surface; such as, for instance, globular jugs and cylindrical mugs, and other articles of common trade. By the side of these there is no lack of exceptional pieces which, by the oddity of their shape and the ingenious scheme of decoration, depart completely from the general rule.

If we examine the ware from a technical point of view, we shall find that great attention was always given to the processes of fashioning and firing; these processes had, indeed, been gradually improved until they reached the highest degree of perfection. The clay, well selected, was carefully manipulated; it was fired into a light bluish grey of the purest tint that can be obtained; the oxides of cobalt and manganese were prepared so as to give a brilliant, but never crude colour; finally, the glaze was incomparably superior in limpidity and glossiness to any ever made before.

Owing to this superiority of material, stoneware seems from that moment to enter upon a new course, and to leave behind, as far as technics are concerned, the white body for so long a time dear to Siegburg, and, the dark bronzy ground with which Raeren had gratified the taste of so many generations. In appearance, as



Fig. 179. BLUE AND PURPLE WARE.
Frohne Coll. Height, 6 in.

well as in substance, the beer vessels had, in the land of Wied, undergone a thorough transformation.

While we have often to notice on a piece of industrial art the presence of several elements, contributing each a distinct share to its final completion, we must acknowledge that a fine work made by a Grenzhausen potter stands complete in itself; its merits are intrinsically of the German order; its whole treatment does not disclose a single detail borrowed from another branch of the plastic arts.

We recognize in the typical blue and purple jug the handiwork of an accomplished potter guided by a few simple rules, all proceeding from experience acquired in the collective practice of the trade. These rules are, of course, diversified in their application, according to the individual tastes of the workman, but never lost sight of in their fundamental principles.

The man who has fashioned the jug was not, it is evident, well acquainted with the combinations of architectural profiles; but he knew how to raise and bend the clay on the wheel into all manner of graceful curves without having to seek the assistance of a sketch supplied by a professional designer. Neither sculptor nor painter have been called upon to adorn the surface of the jug; the same hand is again responsible for all the decoration; the result is, nevertheless, quite successful, but it is due chiefly to the perfection exhibited by the technical processes, and to the simple and sound manner in which they have been employed. It is not an artist, in the ordinary sense of the word, who has been intrusted with that care, it is only a modest operative, but under his fingers these processes have been turned to the best possible advantage.

A work executed within these narrow limits, which afford so little scope for imagination or artistic ability, must necessarily occupy a very modest place in the wide field of art. Yet it has an intrinsic merit, of which we must not make too light—it is genuine and original. We may bestow upon a Grenzhausen jug a praise that many of its betters would not deserve—it remains essentially "Ceramic" in all its constitutive parts; graceful in shape and brilliant of colour, it is not, however, if we may so speak, either painted or modelled, but merely and really "potted."

So pleasing and attractive to the eye was the effect of the azure blue and deep purple enamel, blending harmoniously on the delicate grey of the ground, that soon there was not a manufacturer of stoneware who did not work on the same principles. To obtain bright colours became the foremost consideration, and for this all other cares were discarded. No more figures or allegories, no more inscriptions or mottoes, were henceforth embossed on the ware. The beer-drinker refused to be amused or instructed any more by the impressed images he once admired on his canette. To retard utter

ruin, the old factories of Flanders and the Upper Rhine—or what remained of them—had to abjure their past, and turn to the production of the new and fashionable style.

To bring out these imitations of the successful novelties did not require much trouble or ingenuity; a little blue, a little purple, laid on the usual grey ware, accomplished the transformation. Consequently the manufacture of stoneware after the Grenzhausen fashion was soon established everywhere. This explains how it is that the beer-vessels, scratched in, and enamelled with the two colours which have come down to us, far exceed all others in number.

The competition between so many factories did not result in any effort being made by any of them to secure first rank by a superiority of style and workmanship. On the contrary, from that time forth the standard fixed by one leader was readily adopted by all, and a certain equality in manufacture seems to have prevailed everywhere. Any change which took place was directed towards greater simplicity of means and plainness of results. Forms affected more and more the practical qualities of a clay vessel—easy to make, handy to use, and making no pretence at being looked upon as an ornamental object, and at reproducing the shapes of vases made in more precious materials. Decorative processes were still simplified; no more stamping seals were used, and instead of embossed diapers and floriated branches, cursive traceries were quickly incised in the wet clay and filled in with the two colours.

The two jugs reproduced on figs. 180, 181 are good examples of that incised work, a method which has persisted up to our days for the decoration of common stoneware.

In all contentions of Commerce *versus* Art, the latter is sure to be worsted; consequently, in the same proportions as the trade of beer vessels "Grenzhausen fashion" was increasing and spreading on all sides, the technical merits shown by the works of the first period, which we have praised so highly, were gradually disappearing. The style of ornamentation, when it became reduced to its simplest expression, was easily imitated, but what imitators could not approach in their cheapened productions was the beauty of the brilliant glaze, the deep tone of the colours, and the finish of



Fig. 180.
GREY AND BLUE WARE.
Metlach Museum. Height, 9 in.

workmanship by which the genuine works of the early potters of the land of Wied can always be recognized.

The Grenzhausen ware is, singularly enough, known amongst collectors under the name of "the ware of the three enamels." The enamels are, in reality, only two in number, the cobalt blue and the manganese purple. The grey tint of the ground is due to the natural colour of the clay showing under the vitreous salt-glaze, and cannot by any means be reckoned as a third enamel. But the term is so generally accepted

that we feel bound to mention it, and point out at the same time its incorrectness.

If from generalities we now pass to the examination of a few selected examples, representing the divers epochs and styles of ornamentation, we shall notice that, as a rule, in their first efforts to substitute their own handiwork for the unobtainable modelled subjects, the Grenzhausen potters come out at their best, and show us unsurpassed examples of their technical proficiency. We give as an instance of what they could do, when deprived of their wonted means of surface decoration, the annular bottle etched on Plate XXII.

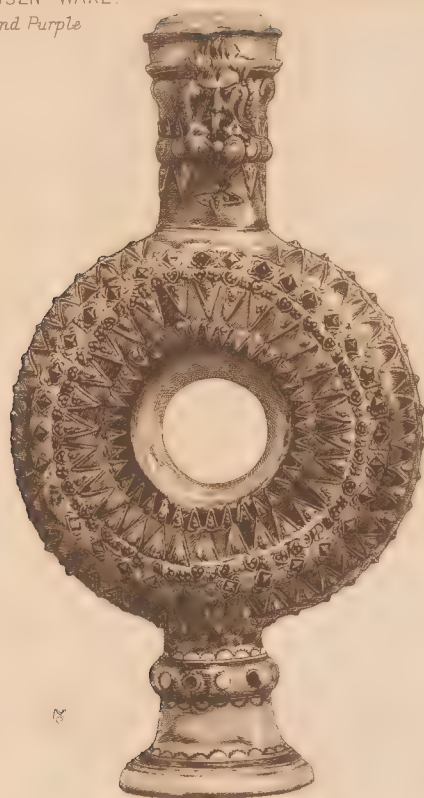


Fig. 181.
GREY AND BLUE WARE. Mettlach Museum.
Height, 8 in.

credit, in spite of this difficulty. In this predicament he set to work, determined that he would make up for the insignificance of the few seals he had hastily carved himself by combining them into an ingenious pattern, which he would stamp in the clay with more than his usual care and accuracy. The result shows that his efforts were not unsuccessful. Notwithstanding the uninteresting repetition of impressed lozenges and triangles which constitute all its decoration,—and which, unfortunately, is the only part that our etching can reproduce,—this bottle remains one of the most perfect examples of stoneware pottery. So bright is the glaze, so harmonious are the colours, and so neat and sharp are all the details of the raised

GRENZHAUSEN WARE.
Blue and Purple

Fig. XXII



B^{on} Oppenheim Coll.

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GRENZHAUSEN WARE.

Blue.

PLATE III



FIG. 1. 1. 1. 1. 1.

1. 1. 1. 1. 1.

GRENZHAUSEN WARE

from the collection of the Earl of Arundel

PI XXIV



from the collection of the Earl of Arundel

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traceries, that other rare specimens can perhaps equal, but certainly not surpass it in beauty of workmanship.

We may range in the same category the fine circular vase, flattened on both sides after the fashion of the hunting bottles of Siegburg and Raeren, and bearing on the centre the royal arms of Holland, with the motto *CONCORDIA REX* (fig. 182). With the exception of this medallion, all the rest of the ornamentation is stamped in, by means of small seals, exactly in the same manner as on the bottle described above. The reliefs are as sharp as though they had been cut by a metal chaser, and the enamels look as richly toned as they are bright and transparent.

A look at the clumsy and rough masks affixed to the necks of the most delicately finished bottles will convince us at once that the professional hand which supplied the models of the stylish faces of the Bartmans or the lions' heads and the grinning masks used on the vase of brown or white ware, had no participation in the works made at Grenzhausen. This is particularly noticeable on the vase etched on Plate XXIII., where the clumsiness of all the parts pressed in a mould—particularly the grotesque face applied on the neck—contrasts singularly

with the tasteful simplicity with which the rest of the vase is decorated by means of fluted lines and incised circles, and does not correspond in the least with the elegance of the shape.

The many-handled cup reproduced on Plate XXIV. will be our next example of this intermediary manner,—no longer the Raeren, although not yet the pure Grenzhausen style. It presents a decided reminiscence of the works of the Flemish potters, coupled



Fig. 182. BOTTLE WITH THE ROYAL ARMS OF HOLLAND.
B^{os}. Oppenheim Coll. Height, 17 in.

with special features already far distant from their regular ornamental notions. This peculiar shape denotes in itself a desire on the part of the maker to produce an exceptional work ; and the care with which it has been carried out shows that, notwithstanding unpropitious conditions, he had not given up the hope of impressing us with the sense of his professional capabilities. We observe that, although not dispensing altogether with applied reliefs, he has not been able to prepare, for this part of his scheme, more than two or three little moulds, and that they are certainly not the work of a practised mould-cutter, but mere impressions taken from carvings which have fallen accidentally into his hands. Conscious of the insufficiency of his decorative means, the potter had to bring all his ingenuity to bear on the form that his fingers could fashion. Accordingly he imagined this quaint scalloped vessel, rendered still more singular by the addition of twelve rudimentary handles fixed at the bottom of each division. Although he could not embellish it with anything more than the repetition of the same subjects, we cannot deny that he had, in a certain way, accomplished his purpose and produced a work probably unique.

No doubt can be entertained as to the origin of these three pieces ;—even in the absence of any date or mark the presence of the blue and purple enamels, together with the distinctive method of combining the impression of a few small seals into geometrical arrangements, are to us a sufficient guarantee.

So highly appreciated are, at the present day, these early works of the Grenzhäusen potters, commendable amongst all others by the delicate treatment of otherwise insignificant reliefs, that collectors contend with one another for their possession with the same eagerness as they show in securing the masterpieces of the most ancient and celebrated factories. It is by no means unusual to see the price of a vase of the kind just described attain in German auction rooms from £200 to £300.

After this transitory period the style, taking, as time goes on, a more definite character, becomes gradually free from all foreign influences : we follow step by step its rapid transformation, until at last we see that it retains nothing of the imported notions from which it took its rise.

Constantly tending towards a greater simplicity of means, the potter rejects the complicated models to which the monochrome ware owed its chief interest, and, neglecting every other object, becomes intent only on obtaining pleasant effects of colours combined with commonplace tracteries.

When the production of any class of ornamental pottery falls under the sway of a few uniform and convenient rules, applied indiscriminately in all cases, such proceedings may often benefit the manufacture in the aggregate but they are also the death-blow to all originality in individual handiwork. Conventional prescription

GRENZHAUSEN WARE
Blue and Purple

1847



7th Kensington Museum

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smothers invention and natural impulse. When forms are fixed and patterns adopted, even if the work be freely executed by hand, they are soon repeated too often to attract any interest.

This is, we fear, the criticism one would pass upon the types representing the third period. Truly, one gets at times a surfeit of raised and incised diapers, ramified traceries, flowers and rosettes, and the few other items which were thought sufficient as a groundwork for the display of coloured glazes. They appear invariably on all articles made at that period, differing only in the degree of attention paid to the workmanship, according to whether a rich or a cheap piece was intended.

This style of workmanship, which the word "tooling," used by bookbinders, describes very accurately, is illustrated on the jug fig. 183, and also on the larger piece etched on Plate XXV.,—of which more will be said afterwards. The first example bears on the front the arms of Wied, with the date 1687; the second was made about the same time, to commemorate the marriage of William of Orange-Nassau with Queen Mary of England. Nothing was spared to render this latter worthy of its purpose, nevertheless we can see nothing in the decoration which—with the exception of the central medallion—is not obtained by the impression of the same rough seals used for the common beer jugs. Other dated pieces show that, almost during a whole century, patterns of similar description continued to be in favour in the best factories.

Subjects in relief, coats of arms, and portraits were reserved for articles of superior quality; the list of them is a very short one; on the goods required for the daily trade they appear very seldom. Vases of artistic pretensions seem to disappear completely. The beer jug, made of a form that suited all buyers, and which sold well and everywhere, became the staple article of manufacture. The craftsman of old, with his quiet and cautious ways, had made room for the shrewd manufacturer whose aim was to produce quicker and in greater quantities. More practical in the conduct

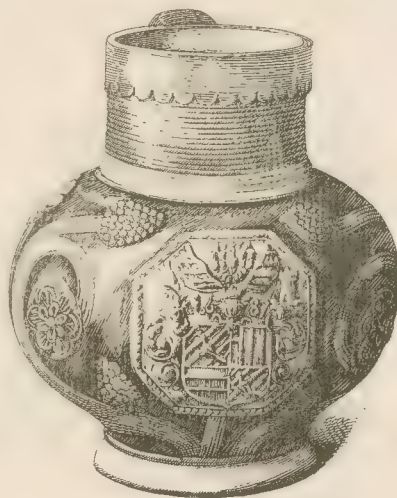


Fig. 183. JUG WITH THE ARMS OF WIED.
L. S. Coll. Height, 6 in.

of his business, the potter of the day could find no time to meditate upon the creation of new designs, still less to perfect with his own hands one of those masterpieces upon which his ancestors were so proud to display all the resources of their art, endeavouring to surpass themselves in each new work.

The commercial goods became restricted to a few regulation models, adopted by the dealers of many countries, and from that time the potter was bound to a constant repetition of the same shapes. To introduce any alteration in the sizes and proportions of these shapes could only be done after all the trade assembled in council had been consulted and had approved of the proposed novelty. Of course an artisan could, in his private capacity, design a fancy pot or discover a new process; but even in the case of

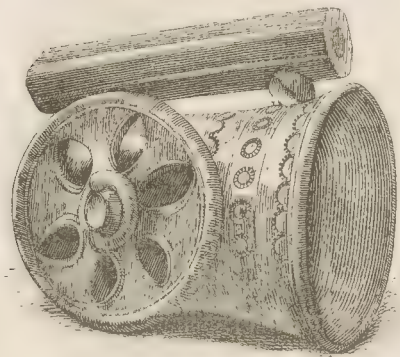


Fig. 184. DRINKING VESSEL.
Brussels Museum.

his meeting with a happy notion which might be of good service to the craft at large, he had little chance of ever seeing it accepted by all; moreover, he could not hope ever to secure any credit or profit for himself, since all that pertained to the manufacture was common property, and no potter was permitted to keep to himself the making of a special model. On that account nobody thought of assuming the responsibility of his own work, and no one cared to mark it with his name after the manner of the old Raeren potters, from whom they had, however, inherited so many other practices.

There are certainly numerous exceptions to this compulsory uniformity; we could not pretend that, amongst the clever craftsmen brought together under the rule, no man ever attempted to swerve from the prescribed lines and to strike out a new path of his own. On the contrary, and perhaps with the idea of getting on certain occasions as far as possible from the beaten track, the pot-maker of Grenzhausen surprises us with the originality of his invention in certain odd works—isolated cases in which he only follows the bent of his own fancy. They cannot be called masterpieces of the art, nor be compared with the vases the ancient masters had produced when actuated by the same feelings; but if they fail sometimes to satisfy us in point of proportion and outline, they are generally most interesting on account of the singularity and novelty of their invention.

To this class belongs the curious vessel in the Cluny Museum,—(No. 4021 of the catalogue),—dubbed, without much cause, with the name of *Clepsydra*. In reality it is no more than a puzzle toy for the table, built on the principle of the hour-glass. The water contained in the top part, forming a cistern, is made to go down through the small pillars on which it is supported, and to spurt in small jets in several directions. It is of ungainly shape, covered with stamped rosettes, and enamelled with blue and purple.

Another toy which, placed on the table, was also meant to amuse the guests for a few moments, is the small cannon represented on fig. 184. The wheels are, like the rest of the piece, made of stoneware, and the goblet could be sent rolling from one drinker to another. This curious work is remarkable for the simplicity of its ornamentation; it is dated 1686. It is likewise enamelled in blue and purple.

Small barrels may be counted amongst the types peculiar to the Grenzhausen stoneware—at any rate we do not know that the shape was ever produced at Siegburg or at Raeren. The potter of the land of Wied made of the barrel one of his choicest articles, and he reserved his best workmanship for its adornment. Figs. 185, 186, present the combination of the three processes of decoration—by applied reliefs, stamped details, and incised designs.

The animal world supplied more than one notion of strange vessels to the operative endowed with an inventive mind. Thus, the shape of a duck would suggest to him a new and unconventional soup tureen (Berlin Museum), or he would turn a reclining rabbit into a pie dish (Mettlach Museum); all kinds of natural objects would be in the same manner transformed into articles of use for the dresser or for the table. These are all what we might call "recreation" works, fashioned with hand and tool by the workman tired of his tedious jug turned on the wheel according to a constantly repeated pattern, and indulging for once in a model which did not fall within the bounds of trade regulations.

The harvest or travelling bottle was still the sort of vessel selected in preference



Fig. 185. BARREL WITH INCISED DECORATION.
Mettlach Museum. Height, 10 in.

when the work was intended as a present to a patron; but it was no longer the elaborate and stately vase of the Siegburg and the Raeren potters. Indeed, were it not that the piece is furnished with the necessary side-rings through which a cord could be passed for the purpose of suspension, we could not think of calling it by the name of a "travelling bottle." It is the reproduction of the square pot of Kreussen, illustrated in the preceeding chapter—a flagon with narrow neck and foot, and flattened on the central part so as to form on the sides four oval panels. Each of these panels contains generally a coat of arms with initials, repeated, or alternating with the double eagle of the Empire embossed in very low relief. A few of these presentation bottles are inscribed with dates, which refer their making to the latter end of the seventeenth century.



Fig. 186. TOP OF THE BARREL.

Dishes, plates, and table ware were another of the Grenzhausen specialities; we do not know that they were ever produced by the stoneware potters of any other centres. Their liability to break at any sudden change of temperature accounts for this apparent neglect everywhere else, and we do not think that this drawback was ever overcome. Nevertheless, dishes and plates were regularly made in blue and purple ware, probably as articles of fancy rather than of utility. Subjects of figures, birds, or flowers, were traced inside by means of a sharp iron point, the borders stamped in the usual fashion, and the whole finished up with the two enamels. These dishes were often made as friendly testimonials to a neighbour or customer, and for that reason they are decorated either with his portrait treated in a very primitive and conventional manner, or with the image of his patron saint. For instance, from the design of the dish given in fig. 187, we may safely conjecture that the piece was destined for some post-master, the keeper of a roadside inn, whom the potter has represented, as a compliment, in all the glory of his whip and jack boots. We feel sure that, owing to the intricacy of the pattern, the work was highly appreciated by the frequenters of the inn, all allowances being made for the deficiency of the drawing.

Of unusual importance as to size and handiwork is the heteroclite lion, of which a sketch is given on fig. 188. It is entirely modelled by hand by a self-taught artisan of

the Potters' Land, who did his best to fashion a wonderful animal, although he felt somewhat uncertain as to its real shape and proportions. Such genuine and unique productions, the fruit of a common workman's leisure hours, are extremely rare, and however modest in their purport, must be counted amongst the most ambitious works of the period of settled patterns. Although a spout placed at the bottom of this uncommon presentment of a lion—as little heraldic as it is naturalistic—might suggest the idea that it could have been used as a beer barrel, such a supposition would be derogatory to the evident importance of such a masterpiece, made above all with the view of exciting admiration. It may at one time have stood, the cynosure of all eyes, in the stock exhibited by a crockery dealer; and, if we are not mistaken, a clear relationship may be traced between this lion and the celebrated "Faience dogs" which were placed as an indispensable sign-board over the entrances to the earthenware and glass shops of all continental towns.

While dealing with exceptional specimens, and the peculiar fabrics which contrast

so pleasantly with the current articles of commerce, we must not forget to speak of the remarkable attempts made by some unknown manufacturer to introduce stoneware in the completion and ornamentation of the picturesque buildings of the country. The notion was a happy one, and the few instances which still remain of that application of pottery to architectural purposes makes us regret that it remained a short-lived experiment, instead of having been generally employed. In imitation of the coloured earthenware spikes placed on the tile roofs of mediæval houses, small pinnacles, standing as high as four or five feet, were formed by fragmentary parts, fitted together and built up so as to terminate more befittingly the pointed top of a gable. The collection of Hugo Garthe contained no less than five different models of such



Fig. 187. GREY AND BLUE DISH.
Brussels Museum.

diminutive spires. We have selected for reproduction the most characteristic example of this curious set (fig. 189). It has no architectural pretensions, the decoration being carried out exactly in the same manner as on the ordinary ware. The conventional figure of a cock perched on the top forms its original feature; in its arbitrary treatment, this strange bird assumes a character that many more realistic representations are far from possessing. On the roof of many farm-houses or cottages in Rhineland these ornamented spikes can be seen, still fixed in their proper place, where they have withstood the inclemency of the elements for close upon two centuries; and, contrasting with the blackened stone of the walls, their azure and purple enamels are still glaring gaily in the sunshine.



Fig. 188. VESSEL IN THE SHAPE OF A LION. Mennicken Coll.

Bulky vases for conservatories or flower-gardens, pedestals and busts of large dimensions for entrance-halls and staircases, were occasionally produced, also by a specialist, for these articles remained always exceptional ones. They do not seem to have been extensively patronized, at any rate, the number of large pieces which have come down to us is very limited. One of the most curious examples of the kind is the double-faced bust, a Janus, more than life size, now in the possession of Burgomaster Thewalt.

WE have said that all beer-drinking countries became tributary to the Grenzhausen potters for stoneware vessels; England took a large share of the exportations, but no special shape was ever created for the English market. Jugs and mugs of the same models as those used in Germany were sent over in large quantities, and all that remain show that variety in the decoration was not insisted upon by the

foreign customer, who was quite satisfied with a constant repetition of the same types. The globular jug, surmounted by a short cylindrical neck, was the standard article; a few other vessels, also of simple shape, such, for instance, as those we have introduced in the headpiece of this chapter, are also met with, but in an inconsiderable proportion.

The only trouble which was taken to render these vessels appropriate to their foreign destination was the addition of a medallion containing the portrait of the sovereign. On his accession to the throne of England William of Orange-Nassau spared no efforts to foster in his adopted country the making of a superior kind of earthenware, and to assist the national industry in supplanting the extensive importations from Holland and Germany.

Stoneware had, before that time, attained at Fulham a high degree of excellence owing to the efforts of John Dwight, and the king hastened to grant his direct patronage to this celebrated potter at the same time as he extended his favours to the manufacturers who made white faïence at Lambeth in imitation of the Delft ware. Meanwhile, he did not, however, oppose the introduction of such high-class articles of pottery as were made in Holland and Germany, and which, acting as incentives to his potters, were calculated to keep up the spirit of competition. Was it in pursuance of his own suggestion that the Grenzhausen factories began to glut the English market with their productions? it would be difficult to affirm; but, as a matter of fact, the number of beer vessels decorated with the blue and purple enamels which were sent from those parts during the first years of his reign must have seriously handicapped the national industry. We know, however, that the tables were soon turned by the English potter, who succeeded in concentrating into his own hands the manufacture and commerce of all the stoneware required by his countrymen.



Fig. 189.
PINNACLE FOR ROOF DECORATION.
Anc. Coll. Hugo Garthe.
Height, 3 ft. 7 in.

William III. regarded the distribution of pottery stamped or painted with his effigy as a good medium for spreading his popularity amongst the people. When one of his subjects had deserved a small testimony of royal favour, the present he received was often a neat stoneware jug or a Delft dish, on which the king was represented either alone or by the side of his queen.



Fig. 190.

On the occasion of the journey William and Mary took to the Low Countries in 1691, three years after their marriage, large jugs were manufactured to serve as a memorial of the festivities which marked the triumphant progress of the royal couple, and to remind the Dutch people that their country had given a king to Great Britain. They bear the following inscription in Dutch (fig. 190) :

AN . ONS . HOLLANSEN . TUYN . SO . BLOEIN .
ORANIE . APPELLEN . EN . ROSEN. 1691.

"In our Dutch garden bloom oranges and roses."

Many replicas of this jug are still in existence, all richly decorated with stamped diapers or ramified tracteries. Upon jugs and mugs of more ordinary descriptions the medallions with portraits of William III. are of many different types. One represents him as Prince of Orange, and is dated 1687, the year before his marriage (fig. 191). Another, copied from a contemporary engraving, shows him as crowned king (fig. 192). The most curious of all, evidently the work of the potter's untutored hand, is the grotesque presentment of the monarch on horseback reproduced in fig. 193.



Fig. 191.

On every model the inscription remains the same, with a few variations in the spelling :

WILHELMUS . III . D . G . MA . BRI . FRA .
ET HIB . REX.

"William III. by the grace of God, King of Great Britain, France, and Ireland."

In some rarer cases the monogram W. R., surmounted by the royal crown, is alone stamped on the front of the piece (fig. 194). The few jugs on which this medallion

occurs are generally of coarse manufacture; they bear no inscription besides the crowned initials, and are considered as having been made at Fulham.

When Queen Mary is represented alone, the portrait is accompanied with the inscription :

MARIA . D . G . MAG . BRIT . FRANC ET HIB .
REGINA. 1691.

A slight controversy has been prosecuted with regard to the signification of the crowned initials G. R., found so often on beer vessels of the same style as the preceding ones. One party insisted on reading them "Guilhelmus Rex"; the other pretended that they should be read "Georgius Rex." The difficulty, if it ever was one, is easily solved by accepting both readings as equally correct, according to the case. Whenever the name is given in full it is as often Guilhelmus as Wilhelmus, and, therefore, some of the specimens inscribed with the crowned G. R. may have reference to William III. and have been made during his time. After his death the importation of the Grenzhausen jugs continued for a long time, but the medallions with which they were stamped were changed at the accession of his successors to the throne. In the reign of Queen Anne jugs were sent over decorated in the same manner as those sent previously, but inscribed A. R. in large letters. Soon afterwards the monogram G. R. appears again, but this time standing for Georgius Rex; and yet, although many years had elapsed, there was not much modification introduced in the style of the accompanying ornamentation.

It is, however, in the particular merit of that ornamentation that, other indications being absent, we must look for a clue which will allow us to distinguish between the specimens made in the two reigns. One sees from what we have just said, that the use of that monogram covers a long period. Its beginning corresponds to the best style of manufacture of what was then called the "Coblentz ware," and it extends far into the times when the ware had nearly lost its good



Fig. 192.



Fig. 193.

Coblentz
English

qualities; we have, therefore, good grounds for ascribing the most ancient date to the most cleverly and most richly decorated specimens.



Fig. 194.

A beer barrel of the finest workmanship in the Brussels Museum of Antiquities bears out the truth of our observation. Together with many fine and elaborate trceries it shows the crowned G. R. associated, not only with the medallion of the royal English consorts, but also with the armed lion of the Netherlands. There is no possible ambiguity in the case; the initial stands for no other name than that of "Guilhelmus Rex"; and so must it be with all other examples which can be put on a line with this on account of their superior workmanship. But, when the decoration recalls by its plain and coarse treatment the last and worst period, G. R. may be

taken as representing most probably one of the Georges (fig. 195).

The trade with France was, of course, much more limited; beer-drinking vessels

were not much in demand, and for all other purposes the factories of faience and earthenware, flourishing all over the country, sufficed amply to supply the market. Special articles were, however, manufactured for importation in that country, in forms especially designed to suit the taste of the people. In the collection of Mr. Gasnault, in Paris, is to be seen the well-known shape of the broad-mouthed and single-handled tankard, peculiar to the old French potters of the Palissy school, reproduced in blue and purple stoneware.



Fig. 195. BEER JUG WITH THE MONOGRAM OF GEORGE I. L. S. Coll. Height, 12 in.

If we do not find in France as many beer jugs as in England, there is at all events no lack of long-necked bottles of a shape different from those used in Germany, and made to hold the wine of France. They are generally travelling flasks, provided on the sides with loops for suspension,

of the kind which were then carried by soldiers and travellers. The centre is occupied either by the portrait of the reigning sovereign, Louis XIV., surrounded with the inscription:

LUDOVICUS . XIII . FRANCI . ET . N . REX.,

or simply with the royal arms of France (fig. 196). Sometimes the central medallion contains the arms of the city of Paris, with large fleurs-de-lis stamped on the field of the piece (fig. 197). We have already spoken of the mistake to which they gave rise amongst French collectors, who, unwilling to suspect that pieces thus decorated with national emblems could be of foreign origin, classified them under the heading of "Grès de Beauvais."



Fig. 196.
BLUE AND PURPLE BOTTLE. Anc. Coll.
Maze Sensier.



Fig. 197.
TRAVELLING FLASK WITH THE ARMS OF THE
CITY OF PARIS. Brussels Museum.

Perhaps the most interesting of the historical models produced for the French market is the four-sided bottle executed on the occasion of the marriage of Louis XIV. with the Archduchess Maria Theresa, also in the Museum of Antiquities at Brussels. On each side of the bottle are stamped the portraits of the royal couple, duly inscribed; the imperial arms of Austria occupy the central panel, while on the opposite side appears the vessel of the city of Paris. Through a curious coincidence we find again the initials W. R. inscribed on the principal subject. We need not say that this time they

are probably the mark of the mould-cutter, and that they have nothing to do with William of Orange.

The above examples, selected from a very large number, are sufficient to show that the foreign trade which had left Cologne, its first headquarters, after the downfall of the Siegburg and Raeren factories, was far from having been abandoned, but that it had passed into the hands of the Grenzhausen potters. This trade had been centralized at Coblenz, and on that account stoneware began to be known in all the countries into which it was imported under the name of Coblenz ware.

We shall not undertake to give a list of the marks, monograms, or odd letters appearing occasionally on the blue and purple stoneware; so long as the registers of the Guild remain unexplored all those marks will continue to be unexplained. Pieces signed in full are not found at Grenzhausen as in the other centres, and no pre-eminent individuality has ever come out of the crowd of masters who once made the "country of pot-backers" active and happy with their industry.

The discovery in the soil of fragments of Raeren models stamped with the initials of their makers has, as we have before stated, created many mistakes as to marks and names; to reproduce the nomenclature given by some authors would be to fall into the same error.

Religious subjects appear to have been completely banished from the Nassau ware; scriptural scenes, images of saints, are no longer to be found. The only religious emblem we recollect to have seen is the monogram I. H. S.; in most cases this monogram is not openly affixed to the front of the piece, but dissimulated in many strange ways. Was it because the Reformation having prevailed in the greater part of Germany, the Catholics, still faithful to the old creed, feared to display, in certain provinces where they were in a minority, any symbol connected with the proscribed worship? Be that as it may, the fact remains that we see it, as a rule, curiously entangled in a confusion of other details of ornamentation, turned upside down, hidden on the retreating curve of a bowl, or even stamped under the foot. It was in this last instance that an author, celebrated for his egregious blunders, mistook it for the initials of a local potter, and gave it a place in his list of marks.

The greatest singularities belonging to the fabrics of the land of Wied still remain to be described. Let us begin by saying that, although they depart altogether from the prevailing characteristics of the blue and purple ware, they must provisionally be ranged under the same heading; no doubt when the knowledge of the village where they were produced, or the name of their maker is at last disclosed to us, they will be then classified into a separate group to which a distinctive name will be given.

We are referring to some curious specimens with subjects in high relief of a

yellowish grey colour, either constructed by means of parts separately pressed in small moulds and fitted together, or entirely modelled by hand. Each of them forms an unique and somewhat extravagant achievement, remarkable by a profusion of details, leaving far behind the most over-adorned works of stoneware made at the worst of times. One may say, at any rate, and if this can be accounted a merit, that classical reminiscences have not interfered with the originality of their composition, and that the native artist who is responsible for them never ran the risk of having his imagination cramped by too servile an imitation of any ancient master. The design of these pieces is always strangely complicated, and it is laboriously carried out as becomes a masterpiece even of this modest order. They answered undoubtedly their chief purpose, which was to give amusement to those who happened to gaze at the innumerable items entering into their amazing combination. We cannot say that, following the example of his con-

temporaries, the art craftsmen who wrought and carved metal and stone in more civilized centres, the good potter ever troubled himself about securing the educated art critic's approbation; as a villager, who seldom came in contact with town folks, he was fully satisfied when he succeeded in gaining the admiration of his fellow-villagers, and we can well understand that their praises were fully deserved.

A ponderous inkstand, preserved in the Trèves Museum, may be referred to as

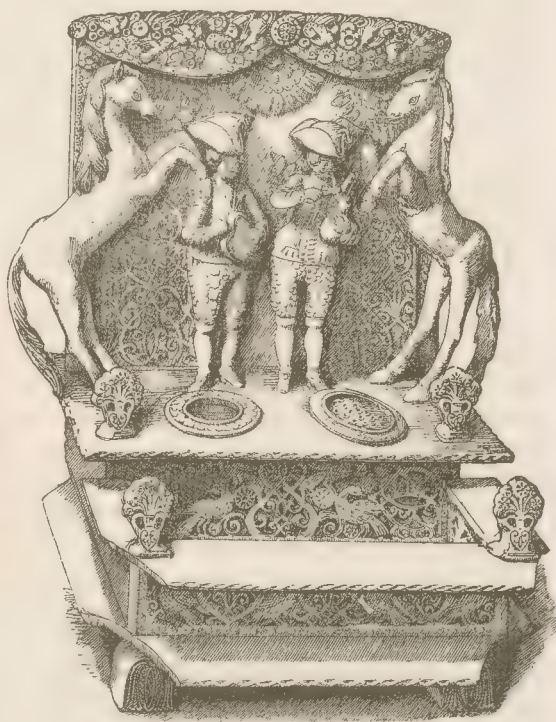


Fig. 198. INKSTAND. L. Arnoux Coll.

the most extravagant example of this peculiar workmanship. We dare not attempt to give a reproduction of its incoherent design, and a complete description of the details would carry us too far. We may, however, say that it is a confusion of twisted pillars; carved and perforated vases full of heavy flowers; figures of saints sumptuously clad in embroidered vestments; angels with out-spread wings and cherubs' heads; in short, a galaxy of countless devices jumbled together with neither order nor reason, the whole being completed with raised or impressed work introduced into every place where room could be found for it.

More modest in its pretensions is the inkstand we reproduce here on fig. 198. Although falling short of the exuberance of detail lavished on the piece of which we have just spoken, it may have been made by the same hand, and is a good illustration of this ultra-fantastic taste. It was made to represent the platform of an itinerant circus. Once, at the town fair, the country potter may have been struck by the gorgeous spectacle of the booth draped with tinselled bunting, and when he returned to his bench his first care was to commit to the clay the impression of magnificence left on his memory. We benefit by the result, just as we should by any contemporaneous picture of the same subject; to the students of ancient customs, this curious group shows the likeness the circuses of old time bore to those of to-day. The musicians with spangled uniforms, the performing horses standing on their hind legs, and the engarlanded curtains, are all familiar to us, and we like to see them depicted in this unconventional manner. Unfortunately, as far as art and taste are concerned, there is little to say in its favour. It is open to the same objections as all the other pieces of the same class, and it cannot certainly be commended as the best possible notion of what an inkstand ought to be, if handiness and practicability be taken into consideration.

A great variety of specimens of the same manufacture, likewise made of yellowish grey clay, partly built up with moulded fragments, partly modelled by hand, and generally completed with applied reliefs and perforations, are to be seen in many collections. They are more or less elaborate in their treatment, but never fail to offer the characteristics of exceptional works: the inkstand, however, stands out amongst all other fancy articles as the favourite one on which the potter rejoiced in spending an unstinted amount of labour.

Amongst the fancy objects of this class we may mention particularly the quaint figures of musicians playing different instruments, soldiers and huntsmen on horseback, and the grotesque personages, men and women, carrying a basket before them, which were intended as salt-cellars. All these figures wear the embroidered costume, the wigs and three-cornered hats of the latter part of the eighteenth century, and this affords a clue to the date of manufacture of all pieces belonging to the same class.

Certain heraldic-looking lions in full relief, seated on their hind-legs and holding in their outstretched fore-paws a small vase by way of inkstand, candlestick, or salt-cellar, are very frequently met with. Their stiff posture, the grim expression of their faces, and the curious carvings of their curled manes, render them so much akin to Gothic sculptures that one can easily understand how they came to be regarded as works of the earliest period. In reality they were made in the same factories, and at the same time, as the modelled pieces we have just described—a sufficient reason to account for the great number of them still in existence. By comparing the quality of the clay and the method of workmanship, we are bound to acknowledge the connection existing technically between these lions and the grotesque figures in the costumes of the last century; were we to look only at the character and style of the models, these specimens might be taken as representing the two extreme periods of stoneware-making. We are, however, fully aware that little reliance is to be placed on the Gothic appearance of a German art work when the question is to determine its probable antiquity; the Gothic feeling has, at all times, prevailed in Germany, and it has even been often exaggerated in modern productions, to suit the taste of the antiquarian and the lover of Mediæval art.

So far we have found little occasion to point out any connecting link between the Siegburg and Grenzhausen ware. Yet tradition tells us that the operatives coming from the abbatial town formed a strong percentage in the contingent of settlers in the land. The fact is, that true Germanic style made no lasting impression on the new manufacture; the Siegburg men seem to have left behind all recollection of the rules and fashions of the old country. Their fellows from Raeren, acting quite in a different way, began by using their old moulds and old profiles, and preferred to repeat their customary types, with scarcely any alteration; consequently the Flemish influence was not long in establishing itself, and soon ruled paramount all over the place.

A distant filiation can, however, be retraced between the full-relief pieces of light grey clay and some works of Siegburg stoneware; not so much through the reappearance here and there of a traditional design on the details of ornamentation, as by certain technical processes employed in their fashioning which were never adopted in the Flemish factories. Looking, for instance, at the pierced arabesques, where the geometrical dispositions are gracefully varied by the introduction of birds and flowers, such as we see on the flat bands of the inkstand, fig. 198; on the sides of the triangular salt-cellar,—another model of which a great many copies have come down to us,—and, in short, on most of those fancy pieces which one can attribute to the same makers, we are at once reminded of the open traceries so dear to the Siegburg potter. Indeed, were it not that moulds with the same designs have turned up in the

excavations, we should be often puzzled to discover the real origin of these pierced specimens. Raeren did not produce, as a rule, this kind of perforated work, and when we find it employed at Grenzhausen, it is always on objects departing in every other respect from the vessels whose forms and decoration were derived from Raeren prototypes.

An unmistakable link between the incongruous masterpieces of the Grenzhausen potter and the old works of white stoneware is found in the complicated group of the Hetjens collection, representing the Last Judgment, and which we have already described in the chapter on Siegburg. It is built up in the same manner, with innumerable fragments confusedly combined together, so as to form an indescribable agglomeration of figures and accessories, in which artistic merit can scarcely be recognized; the whole being made with the same idea of bringing together an amazing amount of curious details.

Modelled pieces and fancy objects of light grey clay should, therefore, be the only examples on which the influence of the Siegburg style is to be faintly retraced. We wish we had been able to present more forcible instances of the connection between the old and the new centre; such as it would be if we could find the typical forms and subjects revived again in the blue and purple ware. But, from their absence, we must conclude that in the large influx of workmen who came from the cradle of stoneware not one amongst the settlers had taken the precaution to bring along with him a little stock of moulds and models to assist him in his arduous commencement. They might have attempted to reproduce on the wheel their most popular forms—slender canettes and baluster vases; but in a new place these would probably have appeared too old-fashioned, so they did not even try the experiment.

When bent on tracing the origin of a fresh style, it is, after all, of little importance to fix the exact participation that one of the branches of ancient manufacture took in its formation. In the present case we have abundant proofs that the stoneware industry did not originate in the Land of Wied, but that its introduction was due to the settlement of numerous bands of able workmen, who came there to practise their art in the same fashion they had practised it in their own country. This incontestable fact, which establishes definitely the sources of the Nassau stoneware, having been overlooked so far, we could not refrain from insisting upon its importance. It is, therefore, with the event always present in our mind that we have treated this subject—not as an independent part of the history, but rather as a sequence to the preceding chapters.

BOUFFIOUX.

§ I. A NEWLY-DISCOVERED CENTRE OF STONEWARE MANUFACTURE.

The Museum of the "Société Archéologique de Charleroi."

§ II. THE HISTORY.

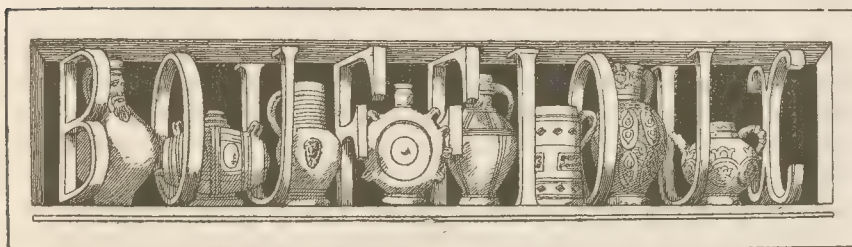
Earliest records referring to pot-making in the district—Rough stoneware made at the end of the sixteenth century—Incorporation of the craft in 1593—Short period of prosperity—Decline of the trade in 1617—Statutes of the Guild—Chief families of the locality—Potters' marks.

§ III. MERCHANTS AND PATRONS.

Commercial organization and the leading merchants of Bouffioux—Quellem Pardicque of Liège—The armored ware.

§ IV. THE WARE.

Earliest specimens; pots with incised human features—Brown-ware barrels—Travelling bottles—The jugs of the Bruges Hospital—Table ware—Grey and blue ware in the Grenzhausen style.



§ I. A NEWLY-DISCOVERED CENTRE OF MANUFACTURE.



MAINLY through the exhaustive researches of the Historical Society of Charleroi the existence of important factories of stoneware for centuries actively at work in the neighbouring villages of Bouffieux, Châtelet, and Pont-de-Loup, was brought to the knowledge of antiquarians and collectors. In all likelihood the mere inspection of many genuine specimens would not have been sufficient to reveal in this ware,—which we at present know to have been produced in the Walloon country,—any particular stamp of distinctiveness calling for further inquiry. But for the publication of the work of this learned

society, the “Grès” of Bouffieux would probably, and without any misgivings, have continued to be placed together on the shelves of the collector on a line with the brown stoneware jugs of other origin which they resemble so closely.

As early as 1874, Mr. Kaisin, a member of the Society, had the good fortune to discover a ponderous collection of documents referring to the departed industry of the district, which had so far lain hidden amongst the family papers of some descendants of the ancient potters. It was with the assistance of these unimpeachable references that the President, Mr. Van Bastelaer, prepared his preliminary report. This was a most engrossing subject for all interested in the matter; a name had at last been found by which a class of ware hitherto undetermined was henceforth to be designated.

Investigations were strenuously prosecuted, and the documental evidence was

soon supplemented and elucidated by the fruitful excavations undertaken on the sites of the old factories. Ultimately a special exhibition was organized at Charleroi in 1880, in which were brought together for the inspection of all who took an interest in the question, not only a selection of perfect specimens found in the households of the district, but also all the fragments and castaway pieces yielded by the diggings. The show, compendiously and methodically arranged, was most clearly described and commented upon in the second report of Mr. Van Bastelaer, published on that occasion. This report was soon followed by two others, still more extensive in form, and which have definitively settled the share appertaining to Bouffieux in the manufacture of stoneware in Belgium. All the historical information contained in this chapter is borrowed from those reports, remarkable on many accounts, and to which we refer the reader sufficiently curious to follow the controversy to which they gave rise. While we feel much indebted to the author for the large amount of information thus placed at our disposal, we are, to our regret, sometimes at variance with him as to the conclusions he has arrived at. Everyone will accept his premises and acknowledge the truth of what he proves superabundantly, namely, that a large centre of manufacture existed in the district, and that its prosperity began at the time when the factories of Flanders and Germany were either going to ruin or actually extinct, but we cannot follow him any farther. We are bound to say that, far from comparing favourably with the productions of the chief centres, the Bouffieux ware occupies by their side a very modest rank.

It is difficult to overlook the fact that, from first to last, not a single innovation or improvement was introduced in the technical processes, and that, from an artistic point of view, the best specimens are sadly wanting in originality of shape and variety in details.

A visit to Charleroi Museum is quite conclusive on that point. After having thoroughly inspected the innumerable fragments collected there to facilitate study, and having given due attention to all the complete specimens which may in all security be attributed to Bouffieux, we come to the conclusion that the impress of a native taste, or even mere pretension at refined workmanship, is there difficult to trace, if not totally absent. When brown ware alone was manufactured, it consisted only of distant imitations of the foreign types: we may say, in the very words of the author of the reports, that "the style followed exactly that of Raeren and Frechen." Subsequently, when the making of grey and blue ware was introduced, nothing more was attempted than to reproduce the simplest designs and cursive decorations which had originated in the Grenzhausen factories.

In the face of these convicting evidences the notion of Bouffieux claiming for

itself the honour of an independent outgrowth falls to the ground. We see the Walloon potters depending for the ornamental completion of their fabrics upon models borrowed from other places where they had been produced with success,—a sure sign that they came late in the field, and only turned to good profit what had been done by their predecessors. This being said, we must hasten to add that the enormous collections of fragments brought together in the Museum cannot fail to leave a lasting impression on the mind of the visitor. They bear witness to the existence of a large body of potters, whose industry made the small villages active and prosperous during a long period. But we also recognize that all the leading men of the trade were actuated by the purpose of manufacturing, on a large scale and for the benefit of the million, only common beer jugs and other stoneware vessels, for which there was an ever-increasing demand. On one condition alone could they compete in the market with the celebrated articles made in the Flemish and German factories,—selling their goods at a cheaper rate,—and this seems to have been the foremost consideration of the Bouffieux potters. Any desire to emulate the artistic excellence of the works of their forerunners appears never to have entered their minds. Let the Raeren master occupy in his workshops a staff of trained modellers, who can provide him with a constant supply of fresh moulds and models; let him set his pride in overloading fanciful forms with elaborate ornamentation; his more modest competitor remains satisfied with turning out commonplace pots, which, if they have no other merit, can at least outdo any others on the score of cheapness, and command a ready sale. Occasionally he will apply on the front of the bulky bottle which he has made his speciality a solitary medallion, or an unmeaning coat of arms; but this has no other aim in view than to increase the outward likeness the article bears to the more expensive models it is intended to supplant. Consequently we must not expect to obtain much information from the reliefs stamped on the ware, for we cannot take as an indication of the origin or destination of a particular specimen the presence of a device repeated thousands and thousands of times upon objects of all kinds.

§ II. THE HISTORY.

THE history of the Bouffieux potteries has now been fully reconstituted, and the annals of the craft can be traced to the earliest times. The antiquity of the trade in the district supplies us with another instance of the fact that, in any suitable spot where lies a stratum of clay fit for making bricks and pots the potter has seldom failed to avail himself of that advantage, and from times often out of record has permanently

settled there. Mr. Van de Castele has discovered in some documents preserved in the archives of Liège, that as early as the thirteenth century no less than four potters were at work in and near Bouffieux. We take willingly for granted that the making of common earthen pots may be traced in the district from a very early time; but the record cannot detain us long, for it has certainly no bearing upon the point at issue, namely: when was this coarse pottery succeeded by an improved manufacture of well-made vessels, fired in stone?

That the Bouffieux potters were not long in effecting this transformation of their trade, and in following in the steps of the Flemish stoneware-makers, is clearly evinced by the result of the excavations. Small pots, perfectly identical with those discovered at Raeren, are found buried in the soil. Let us mention, amongst others, the well-known drinking jugs, incised with the grotesque features of a human face, and provided with two or three handles. The presence of this commonplace type may be accepted as a proof of the constant communication which existed between the ancient pot-makers of various countries. Consequently, if types and shapes were imported from one place into another, we see no reason why potters, even settled at a great distance from each other, might not have exchanged practical methods and processes. At any rate, from the finding of the small jugs with the human face, we derive the knowledge of the fact that the Walloon potters were not isolated from the centres where stoneware-making had originated, and we can assume that they had every facility to join in the course of improvements in which so many others had already engaged.

The making of stoneware pots of a rough kind appears to have been firmly established at the end of the sixteenth century. According to the documents just referred to, it was, at the time, the chief industry, not only of Bouffieux, but also of the neighbouring villages.

Scarcely any vouchers, by way of dated specimens, can be produced in support of the statement; but it is scarcely to be expected that any work could be found, amongst the common and plain vessels of the first period, decorated with the reliefs and inscriptions resorted to only at the time when the manufacture began to be improved.

Could we trust to the authority of a solitary fragment,—to which, we think, far too much importance has been attached,—we should be warranted in fixing the date at which good ornamental work was currently produced to the year 1574. This is the date impressed on a fragment discovered buried at a great depth under the ruins of an oven which had been re-erected three times on the same spot: each time the refuse of the workings of the preceding period were used to form the foundations of the new structures, so that examples of the workmanship of the corresponding times were found in three distinct strata.

It is, however, difficult to affirm that this inscribed fragment fixes unquestionably the age of the oven and of the goods it contained. This isolated evidence loses almost all signification when we notice that the subject embossed upon it is merely a portion of the well-known frieze of the "Peasants' Dance," and that it has been taken by impression from a Raeren model made, in all probability, many years before the subject was reproduced, date and all, by the Bouffieux potter. We know what little trust can be placed, as a rule, upon a date given by a mould. The stoneware potter was always addicted to the practice of turning to his own use moulds and models discarded by the leading masters. Nothing is more common than to see pieces decorated by means of odd subjects belonging to very different periods. Impressions taken from foreign models were almost exclusively used in the Walloon pot works; in the rare instances when a special mould appears to be carved by the hand of a native artisan, it is generally the copy of a subject which had had a successful run upon a better class of ware.

The first attempts of the craftsmen who succeeded in producing good stoneware were speedily followed by the organization of the trade into a close corporation. In the year 1593 the masters framed for themselves the statutes which were henceforth to regulate the conduct of the work, and protect the interests of the community. This first charter of incorporation was duly presented for the sanction of the Provost and the Chapter of the Cathedral of Liège, under whose jurisdiction Bouffieux and the surrounding villages were placed. The original document has been preserved to us. Through it we learn that the craft consisted of twelve members; eight of them established at Bouffieux, and four—all of the name of Bertrand, and belonging to the same family—settled at Châtelet.

Although this first charter of incorporation may have been preceded by ancient customs which had ruled the pot-makers of the district, it does not follow that any stoneware of superior quality was manufactured at an earlier time. On the contrary, we think it was only on the day when a new industry was definitively established, that the potters united into an association whose principal object was to keep away any possible intruder.

After the year 1593 the newly-incorporated craft began to develop into a trade association of great importance. Engaging at once in a practical course of business, its members directed their joint efforts towards introducing economical reforms in the ways of manufacture, with the view of keeping all foreign competitors at a distance. Numerous pot works were erected and the rate of production was increased with amazing rapidity. From the immense number of their works still in existence, we may judge that they must, in a short time, have literally glutted the market with well-made stoneware—of plain description, but probably of unparalleled cheapness.

Unfortunately, the sudden prosperity created under such conditions was to be of short duration: the Bouffieux industry shared the fate of every industrial undertaking in which all considerations are sacrificed to that of cheapening the cost of production. Underselling one's neighbour had become the order of the day: prices had been reduced to the extent of being no longer remunerative, and, as a consequence, the ware was losing much of its former quality. Things soon went from bad to worse, and, in 1617, some members, alarmed at the impending ruin which was bound to be the result of the present crisis, assembled and drew out a report, in which they called the attention of all interested in the welfare of the trade to the debased state in which it had been allowed to fall.

The paragraph of the report referring to that general disorganization is so plain and explicit that we give it here in the original: "*L'art de faire des pots allait de tout en ruine pour respect de la multitude de pots qui se faisaient, ce qui causait un trop vil prix de la marchandise.*"—"The art of making pots was going to utter ruin, by reason of the immense quantity of pots that were made and the miserable prices at which the goods were sold."

This reveals a singular state of things when we consider that it applies to an industry just started under most promising circumstances, and we can well imagine from such a statement that there was little chance of the much-lowered standard of excellence being ever restored to its former level; nay, we can even see that all prospects of improvement were gradually disappearing in proportion to the increase of production.

The closing of the factories of Siegburg and Raeren, which occurred at that time, should have materially assisted the development of the Walloon industry. Although the taste for stoneware pottery was already on the wane, yet the Bouffieux potters, remaining the only ones who could manufacture good brown jugs, ought to have seen the demand for their work augmented by all that their ruined predecessors were no longer able to supply.

But they could not, or would not, take advantage of the situation; as a matter of fact, their handicraft never rose above the plain and industrial conditions on which it was first established by a few experienced workmen, conversant with all the secrets of the trade, but unable to impart to the ware any artistic value. It is not to be denied that, however important the production may have been at one time, it never gave signs of any capability of developing into an art pottery.

The archives of the Guild have been preserved almost in their entirety. They tell us that, from 1593 to 1611, the number of the masters amounted to twelve. It increased shortly afterwards to sixteen; and from 1648 to the beginning of the

nineteenth century, when the corporation was dissolved, the same number of masters continued to appear on the registers.

Bouffieux, Châtelet, and Pont-de-Loup being situated within the jurisdiction of the Chapter of the Cathedral of Liège, the statutes of the Guild, and their modifications had to be approved by the Provost. The Chapter received from the potters, in exchange for the grant of certain benefits and privileges, yearly payment of taxes in kind and in money.

A good insight into the advantages and drawbacks under which the pot-makers had to carry on their trade may be obtained by a cursory examination of the principal articles of the statutes of the Guild. The rules laid down in them follow closely those adopted previously at Siegburg; the earliest charter, granted in 1593, reproduces them almost exactly, but in an abridged form. Their chief object is to restrict the production, to guard against the intrusion of strangers, and to prevent professional secrets being divulged and carried away to other parts. We transcribe hereafter all the leading articles.

"The craftsmen can only be chosen among the sons of the burgesses of Châtelet, Bouffieux, and Pont-de-Loup.

"Work is prohibited between Christmas and Candlemas.

"The rate of wages is settled by the Council, and no master is permitted to offer to any workman an increase on these prices, either in money or in kind, with a view to securing his services.

"On no account can a stranger be employed on the works; and a man who has run away from one master cannot be engaged by another.

"The clay for making pots cannot be sold or carried away to other places. The quantity which each master is allowed to take for his own use is fixed each year by the Council.

"The executive is represented by two officers, chosen from among the masters, and appointed for one year; their duty is to watch over the due observance of the regulations. They act as overseers of the manufacture; and during the season when work is suspended, they must go round the workshops and seize the wheel and tools of any man they may find attempting to transgress the prohibition.

"On being admitted into the Guild, each new member has to take the oath to obey faithfully all the articles of the statutes."

These regulations, selected among a great many others of minor importance, are sufficient to show that the small body of masters and operatives, then forming themselves into an association, intended to be governed in the same manner as their fellow-craftsmen were governed in the large centres of Siegburg and Raeren. But it was

a mere matter of form, and the rules were never strictly applied; for, in the documents left to us by the old Guild, no reference is found to any litigation recalling those which arose continually in the other communities between the masters and the Council.

The whole business of the district remained in the hands of a few masters, all so closely related to one another by intermarriage that we may almost say the population formed a single family.

At the death of a master, his son or next of kin could succeed him, but the factory could not be sold to a stranger. As long as the Guild was in existence—from 1593 up to 1824—this clannish spirit was jealously preserved, and the list of members shows that no foreign element was ever suffered to mix with the old stock.

The collateral branches of one family had to adopt a surname to distinguish themselves from their numerous namesakes. Thus we see the BERTRAND-VIGNON, the



Fig. 199.



Fig. 200.



Fig. 201.

BERTRAND-PIERSON, etc., all belonging to the same family. The lists mention several masters of the name of GIBON, LEURKIN, LIGOT, of whom no particulars are known. The following names are found impressed on some specimens, either in full or in initials:

GODART, RIFFLET, and MORFROY.

CRAVE.—If it be true that this name is a modification of that of KRAN, as it has been asserted by some writers, the early connection of Bouffieux with the Limburg centres would be clearly established. We have seen that the Krans were amongst the best potters of Raeren; according to tradition, one of them left his native village to settle in the Walloon country, where he introduced the manufacture of stoneware after the use of his own country. The author of the reports, unwilling to acknowledge any foreign interference in the development of the local industry, refuses to admit the truth of the statement. Although we feel ourselves inclined to accept it, as presenting great probability and settling definitely a question of origin which seems indicated by many secondary evidences, it is not our intention to reopen the controversy which has been prosecuted on this subject.

THE names and marks of makers are still rarer on the products of Bouffieux than on those of other origin. In a few exceptional cases medallions are found bearing either a name in full or doubtful initials, but they are so seldom repeated that they can hardly be considered as having ever been brought into constant use by the potter. The following ones are all subject to the same observations.

On figs. 199, 200, we obtain the surname and Christian name of the master JACQUES or JACOB WISNON, with the dates 1595 and 1597. Wisnon belonged to the Bertrand family; but, as we have said, the Bertrands were so numerous in the place that each branch had to take an additional surname to be distinguished from the others. Considering the disparity of design in both these medallions, and the absence of an appropriate device which could connect them directly with the master, they cannot be



Fig. 202.



Fig. 203.

said to represent a regular trade-mark. They appear to be nothing more than a fancy subject on which the potter has accidentally placed his name.

In the initials M. P., inscribed on the medallion fig. 201, we should, according to Mr. Van Bastelaer, see the monogram of PIERRE MORFROY, who represented one of the chief families of the district. But to make good this reading the order of the letters has to be reversed. We might perhaps suggest that M. P. stands simply for "Maitre potiers," and that the jugs bearing that mark were manufactured purposely to be used in the banquets and gatherings of the Guild, their destination being thus plainly indicated.

The same authority ascribes to JEAN RIFFLET—who was twice master of the "Free Craft," in 1681 and 1695—the mark J. R., fig. 202.

It is not known whether the escutcheon, fig. 203, has ever been used by a particular master; although the jug appearing in the device seems to imply that it referred to someone connected with the trade. It is so seldom found on the ware,

that it can hardly be taken as a regular stamp distinguishing the products of a certain factory.

At last we come to a name inscribed in full. It is that of JEAN GODDART, who describes himself as "Maitre potier de Châtelet," round a medallion containing a coat of arms which at first sight might be taken to be his own (fig 204); but it is nothing of the kind; and this very shield, ludicrously assumed by the master potter, affords a curious proof of the absence of any skilled modeller in the workshops of the district. The arms are those of the Belgian family of Lierneux, to which the worthy maker of the pot on which they appear was certainly not related. We can easily imagine how they came to be appropriated to his own private use; it is another instance of the ever-recurring fact of a model having been supplied by a town merchant for the execution of a special commission, and which, after the commission had been duly delivered by the potter, continued to be employed merely for decorative purposes. In this case, by obliterating the inscription and replacing it by his own name, Jean Goddard found a cheap way of adorning a set of jugs made, perhaps, for his own table. There is no evidence that these arms in connection with his name ever became his habitual mark.



Fig. 204.

The monogram J. B., introduced into another armorial shield, is said to be the stamp of JEAN BERTRAND; one of the numerous potters of this name.

No piece made at Bouffioux offers an artistic decoration of sufficient importance to allow us to expect ever to meet with any modeller's name inscribed on the ware. If fragments are found in the ground bearing the mark of JAN ALLERS, we can scarcely accept this as a proof that the migratory artist, known to have wandered from Siegburg to Raeren, also worked in the Walloon factories.

The rare subjects discovered at Bouffioux inscribed with the name of Jan Allers, or the initials J. A., are the same which have been found in other places, and may be mere impressions taken from the original models.

§ III. MERCHANTS AND PATRONS.

IN a centre whose productions denote that the manufacturers were certainly more commercial than artistic in their tendencies, the man of business was bound to play an important part, and on that account we must not be surprised if the merchant takes,

at Bouffieux, precedence over the potter. From the first the merchant assumes the conduct of the trade, and if it is not altogether owing to his enterprising spirit that stoneware-making is established in the place, it is, at any rate, under his guidance that it becomes a large and prosperous industry. It is he who subsidizes the master, and supplies him with a capital sufficient to erect large working premises, where labour can be conducted upon a new basis, so as to reduce considerably the cost of production. He contracts for the whole amount of ware which the potter is capable of manufacturing in the course of the year, and substitutes upon all articles made to his order his name or his mark instead of that of the maker. Thus, by fostering an enterprise over which he keeps the upper hand, he escapes the stringent conditions imposed upon him by the old Guilds, sets against them a ruinous competition, and threatens to monopolize the market by the low prices at which the goods are retailed in his warehouses.

There was, however, no regulation in the statutes of the Bouffieux craft similar to those established at Siegburg, which forbade the potter to dispose of his goods as he thought proper; each master was allowed to be his own salesman. But he did not, as it appears, care much to profit by the advantage, and, as the council of the Guild did not undertake any longer the conduct of commercial transactions, he left it to an outsider—the independent merchant, who, free from all control, was called a dealer of “*profession libre*,” to distinguish him from the potter, who could sell only under the rules of the association.

These free merchants had established their offices and warehouses in the village of Pont-de-Loup; they formed notable families, the members of which were all engaged in the business. The ROMAIN, the GOSSART, the PARAU, were the best known amongst those who had acquired a comparative opulence by monopolizing the local products and selling them in foreign countries. Not only in Flanders, but also in distant Germany, the Bouffieux merchant had managed to raise a dreaded competition against the national industries, and the cheap ware they imported struck a hard blow at the most costly articles made at Raeren and Siegburg. None of them, however, seem to have joined the international association, whose members had adopted the symbolical 4 as a trade-mark. This sign, so frequently met with on the stoneware of other factories, is not found on that of Bouffieux, with perhaps the exception of a few fragments of questionable origin. The comparison between the situation of a merchant and that of a manufacturer was so much in favour of the former, that several of the leading potters relinquished their unprofitable handicraft and its precarious prospects, and, becoming merchants in their turn, found at last, in buying and selling pots, the success they had not been able to achieve in making them. The vast number of beer vessels, which we can recognize as genuine products of the Bouffieux workshops,

still remaining in Germany, in England, and even in Sweden, can give us an idea of the commercial importance of their exportation.

It is not to be wondered at if the preponderance assumed by the middleman in the management of the trade impeded in the pot-maker all liberty of action. In the new conditions under which work was prosecuted individual efforts were uncalled for, and this want of individuality is particularly felt in the insignificant way in which the ware was decorated. Carving an elaborate mould, or modifying a plain shape into one of dearer fashioning, were, of course, considered as a useless expense. Medallions with armorial bearings are sometimes impressed on the Walloon beer vessels, but they possess, as a rule, little interest, being no more than rough copies of well-known designs supplied by a merchant for the execution of a special order. In this manner escutcheons designed at Siegburg and at Raeren have been reproduced on pieces very inferior to the original models.

With respect to these coats of arms, often taken as a safe guide to identification, it is hardly necessary to observe that, as they were common to several places of manufacture, little account is to be taken of their presence upon a specimen of uncertain origin.

If the merchant exerted an occult influence on the works of the pot-maker of all countries, at Bouffieux he took openly the leading part, and the whole manufacture fell under the sway of his mercenary speculations.

Amongst the rulers of the trade we find our old acquaintance, *Quellem Pardicque*, whose extensive dealings with the Raeren potters have been recorded elsewhere. Although not residing in the district, he was a constant visitor, and subsidized more than one of the newly established factories. The ware made to his order was stamped with his name, and he sold it as being of his own manufacture. He kept a large shop at Liège, and caused the arms of the town to be impressed upon some of the jugs he retailed; the medallion with the "*Perron*" of Liège is one of the rare models which were produced only at Bouffieux.

The Bouffieux potters do not appear to have counted many aristocratic families among their clients and patrons; and, if we except those of the dignitaries of the Cathedral of Liège, few coats of arms are found on the ware. Through the discovery of an almanack of the Chapter for the year 1640, on which the same shields are emblazoned and named, the armored medallions peculiar to the Bouffieux jugs, and which had hitherto escaped identification, were found to belong to the Canons. As the Chapter ruled over the potters, in the capacity of secular Lords of the Manor, and exacted from them the payment of taxes and duties, its members were bound to favour their liegemen with their patronage, and could not do less than order from them

their supply of drinking vessels. These vessels are not, in any case, works of a high order; but as many noble families of Belgium were represented in the Chapter, the series of the armored medallions constitutes an interesting heraldic display.

Presentation pieces are so rare, if not altogether unknown, that we must come to the conclusion that no powerful patron ever extended his protection to the industry. In the few instances when a Flemish or Brabançon escutcheon of some note is found embossed on a Bouffieux jug, it is so coarsely cut, and the piece is always of such insignificant shape and so wanting in additional ornamentation, that one cannot entertain the idea that it was ever intended for the use of the nobleman to whom the medallion seemed to have reference. If such jugs had any connection with the personage, it was, in all probability, because they were expressly manufactured for the beer-houses and inns established on his estate.

During the best period, when the development of the trade with foreign countries ought to have acted as an inducement to produce more refined and costly articles, the good quality of manufacture alone absorbed the attention of the Walloon potter, and the artistic treatment of the ware continued to be neglected.

None of the brown pots bearing the royal arms of England and of France evince any pretension to compete with the elegant armored jugs of Raeren; although of good make, they are of plain and unpretending aspect—commonplace goods, depending on their cheapness for the continuance of the large sale they had commanded from the first.

We could not mention a single piece of workmanship fashioned with especial care, adorned with elaborate devices, on which the maker has been proud to inscribe his name; not one of those professional heirlooms which the potters of other centres bequeathed to their families as a lasting testimony of their abilities. At Bouffieux, on the contrary, all was made according to pattern and for the use of the million. A work presented by an able workman applying for a master's certificate was sometimes signed and dated; but we have good proof that even on that occasion the work required of him was not above the average of his daily productions. Inscribed specimens of this order are still preserved in some families of the district; they are all ill-shapen jugs of the plainest description, in no way deserving particular attention.

All styles have been imitated, in order that the imitation might pass for the genuine article. The Bouffieux potter, we regret to say, was not alone in practising these slight impositions on public credulity. At all times buyers have been pleased to secure, at a small cost, the reproduction of an expensive article, and to satisfy that request potters of all nations resorted to similar deceptions. We all know how numerous are the marked specimens of old china or faïence, which are not what they

pretend to be. So keen was the spirit of competition in the Walloon factories, that few models of Flemish or German manufacture escaped reproduction in a coarser form; many of these counterfeits being sent over to Germany, to be sold at a much inferior price than the local productions.

When the Grenzhausen style of grey ware, freely scratched in with a pointed tool and brilliantly coloured with blue and purple, had thrown the brown jugs into the shade the making of these latter was almost discontinued at Bouffieux. This style of decoration was easy to imitate; it did not require any costly stock of moulds and models, and it could be practised by any workman of average ability. To the production of this new ware may be traced the renewal of activity which took place at the second period.

For a time the trade showed signs of improvement, and prosperity seemed to have returned to the district. But the evil tendencies to pursue an unfair competition were still existing amongst the masters; the same causes were to produce the same effects, and the tariffs were soon lowered to a level which rendered work utterly unprofitable for the manufacturer. At this juncture several of them were compelled to leave the place and start in quest of new fields; to this migration of the Walloon potters many small factories, established at no great distance, owed their origin. What is known about a few of these ephemeral undertakings will be recorded farther on: although started under promising conditions, none of them seem to have made any mark, or to have had a long existence.

§ IV. THE WARE.

WE have said that examples of the ubiquitous type of the small pot with incised human features were discovered at Bouffieux, buried in the soil amongst various early and coarse earthen vessels. In the other places where the type is also found, we observe that the making of it was abandoned at the moment when improved manufacture and more artistic models made their appearance. It is quite characteristic of a centre where art and taste were disregarded at the best of times, to find the same pot with the caricature of a human face still persisting after all technical improvements had been introduced.

A glance at our sketch (fig. 205) would induce us to believe that it has been taken from one of the imperfect fabrics of the earliest days; but a close examination of the specimen reveals the fact that it is formed of the finest clay, and covered with a glaze so clear and brilliant, that the clumsy pot can stand creditably—as far as technics

are concerned—by the side of the best examples of Flemish stoneware. What can we conclude from this apparent contradiction, if not that, while the best processes had been imported into the place, not a hand could be found there able to turn them to any artistic purpose.

In the hasty review we must now pass of the few specimens on which the peculiar features of the Bouffieux ware can be recognized, we shall have to deplore once more this absence of originality. Embossed subjects, which alone could give some interest to our description, are few in number and of no particular signification. The whole stock of decorative items used for application on the beer vessels consists of grotesque masks, imitated from those of Frechen, and of a very limited series of medallions, wretched copies of small subjects vulgarized at Raeren. Sometimes a slight alteration in the original design transformed it into one of local interest.

We shall give as an example of the case, a well-known medallion of the Limburg ware. It represents a Spanish soldier holding a large empty purse in his hand, with the inscription, "I am a hero; I have got the bag, but I am always penniless," etc. (see fig. 120). By replacing the German inscription by one in the Walloon dialect, the figure has been turned into the caricature of some inpecunious nobleman of the neighbourhood, whose name is written round the medallion without comment:

MONSEIGNEUR DE MATRA ET MONJUVRA.

Bulky pieces of plain shape, and of a simplicity of ornamentation which distinguish them from pieces of the same size made in other factories, must be selected as representing the best types of Bouffieux brown stoneware. They are limited to three or four models: barrels, travelling bottles, huge bartmans, etc., a replica of which may be seen in every collection.

A barrel, now in the Brussels Museum of Antiquities, must be mentioned before all others on account of the curiosity it once excited (fig. 206). At the time it was discovered in a cottage of the village of Accosse, Bouffieux was not yet known as a



Fig. 205. BROWN WARE.
Ghent Museum.

centre of manufacture. Its peculiar shape, the coat of arms impressed upon it,—never seen on German stoneware,—indicated a problem to be solved. One thing was, however, settled at once; it was, that as these armorial bearings belonged to noble families of Flanders, the piece might be considered as having a Flemish origin. The arms were those of SAN VITTORES, once burgomaster of Louvain; VAN DEN STEEN, canon of St Lambert of Liège; and LEONARD COLCHON, abbot of Selingenstadt. The fourth medallion contained the name and trade-mark of QUELLEM PARDICQUE, merchant burghess of Liège. Precisely at that time the German connoisseurs were

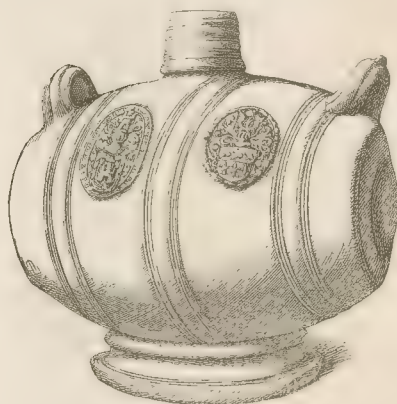


Fig. 206. THE "ACCOSSE" BARREL.
Brussels Museum.

claiming for their country the totality of white and brown stoneware made in the preceding centuries, denying absolutely the existence of Flemish stoneware. Much importance was therefore attached to the discovery of this barrel; and although the exact place of its manufacture had not yet been revealed, the assumption of its nationality could very well be maintained. Shortly afterwards, the publication of the work of the Archæological Society of Charleroi confirmed the truth of a well-grounded supposition.

Subsequently, more than one duplicate of this same piece were found, ornamented with the same medallions. One was included in the sale of the Reness collection; another is preserved in the Guildhall Museum in London. The same museum contains a great number of drinking vessels of brown stoneware which may be, for the greater part, attributed to the Bouffioux factories. All the specimens were dug up in the City, and the importance the dealings had attained with England may be gathered from their number.

By no means unique is likewise the ponderous travelling bottle in the South Kensington Museum, reproduced on fig. 207. Many copies of this bottle, identical in all points, may be seen in other museums; they were known under the name of "*Bondenne*." The shape did not necessitate much extra labour, but as it was out of the common range of drinking pots it was usually selected whenever any special article was required. The arms embossed in the centre are again those of Canon Van den

Steen ; but they appear on so many other pieces, that they must not be looked upon as being more than a commonplace detail of ornamentation. We have seen them associated on the barrel just described with several other coats of arms ; each of these



Fig. 207. BROWN WARE. South Kensington Museum.
Height, 14 in.

was indiscriminately employed for the decoration of the ware. Although the shields are found united, it is impossible to trace any historical connection between the personages they represent ; in no case can we believe that the presence of the armored medallion

indicates the former possessor of the piece. Modest as their pretensions may be, we must nevertheless accept the above types as the best samples of the Bouffieux potter.

With regard to pieces of fancy shape of the richly decorated order,—such as three-handled jugs, vases with friezes of figures and delicate bands of arabesques and strap-work, etc.,—sometimes attributed to the same makers, we must say that we see no ground whatever for the attribution; and as these models were regularly produced at Raeren, we shall continue to consider them as belonging to the Limburg factories.

The extensive excavations conducted on the site of the pot works have not yielded any proof that richly-decorated ware was ever attempted there. Delicate trceries, artistic subjects, would indeed have been out of place on drinking pots made for the country inns or to be used by villagers—coarse vessels which, with heavy water pitchers, big oil jars, and kitchen utensils, were the staple trade articles of the Bouffieux factories.

To simplify hand labour was the great object; as little trouble as possible was wasted on the decorative part of the work. Drug pots formed an important branch of manufacture; but they were left plain and unadorned. The druggist was everywhere one of the best customers of the potter. His shop, particularly in Flanders and Germany, was the handsomest in the town, and he liked to embellish it with a sumptuous array of bottles and jars, upon which the Latin names of the contents were inscribed within an engarlanded panel. Elegant vessels, exhibiting a particularly showy treatment, were made in all countries to answer the requirements of the druggist's shop; not so at Bouffieux. Among the pots manufactured for the purpose in innumerable quantities,—whether they be the capacious jar intended for the officina, or the small cups, bottles, and boxes in which mixtures and ointments were sold,—we find nothing denoting that any attention was paid to the special requirement.

This is clearly evidenced by the numerous brown ware jugs which can be seen in the pharmacy of the "St. Jean Hospital" at Bruges. From the time they were purchased from the Walloon factories, two centuries ago, they have been used to keep the drugs and chemicals required by the dispensers of the hospital. They cannot be said, however, to be in any way adapted to the purpose, for nothing distinguishes them from the common jug made for the beer drinker. They are bulky bottles of the "Bartman" kind, bearing on the front the inevitable armorial medallions of Van den Steen and Leonard Colchon. When we were looking, with some disappointment, at these meaningless and vulgar pots, we could not help thinking how different it would have been if the vessels required by the hospital had been purchased from any other centre. Had the supply come from Raeren, it would have consisted of the fine cylindrical vases for which Jan Emens had designed a complicated "cartouche," framing elegantly the

names of the drugs, inscribed in raised letters ; had it come from the Kreussen potters, it would have consisted of a variegated set of quadrangular bottles, also duly inscribed and enamelled in bright colours, such as those which are still preserved in the old laboratories of Bavaria.

Such a remarkable array would indeed have been in conformity with the ancient oak chest placed in the same room, upon which the wood-carver has depicted with Gothic simplicity the scenes that passed before his eyes. On one of the panels we see the long and lofty wards of the hospital, where some of the patients are lying in their beds, while others are seated or walk about, enacting the various incidents of life in the infirmary. On the next panel is represented the very pharmacy of which the chest is still the chief ornament ; the view is animated by the figures of the good sisters dispensing medicines, and wearing the same costumes as they still wear at the present day. But the potter has not followed the example of the wood-carver in keeping in view the place his work was to occupy, and in adapting it to the purpose it was to serve. The brown "bartmans" of the Bruges Hospital—which one would rather see on the shelves of a Flemish tavern—are all the more insignificant when we recollect the admirable sets of antique faïence drug pots treasured in the pharmacies of many charitable institutions on the Continent.

We may grant that these jugs are of good and sound manufacture ; the clay is fine and dense, the glaze bright, transparent, and of a deep brown colour ; but not another word can be added in their praise. They are, indeed, most characteristic specimens of the Bouffoux ware—excellent in technical qualities, but sadly deficient in artistic interest.

Articles of all shapes, vessels destined to all sorts of purposes, were of course made whenever there was a chance to compete with a successful type. Canisters, pocket-flasks, cruets, inkstands, etc., are to be found, but all so coarse and commonplace that, when we compare them with the works of other factories, it is not possible to give them much attention. Tea ware was also attempted ; rude tea-pots are often met with



Fig. 208. GREY WARE.
H. Willet Coll.

decorated with incised flowers in the style said to have been made at first at Meckenheim, and certainly unworthy to contain the fragrant and, then, costly beverage (fig. 208). Even tiles for wall decoration are found amongst the products of Bouffioux; all possible objects were tried, but always with the same unsatisfactory results.

In the grey and blue ware, made after the Grenzhausen style, a more pleasant aspect was obtained by means of free traceries incised in the wet clay, and filled in with cobalt blue. No fault can be found in the Walloon imitations on the point of manufacture, which often equals that of Rheinish models; therefore, and notwithstanding

a decided inferiority in the decoration, they are not without a certain attraction for the eye. They possess in a small degree the charm attached to pottery formed of a fine material and decorated with informal and rapid handiwork. Of this kind is the bottle, fig. 209, which does not recommend itself by much originality of treatment, but is none the less a perfect specimen of stoneware—for the fine grey clay it is made of, and the bright blue colour with which it is partially stained.



Fig. 209. GREY AND BLUE WARE.
Brussels Museum.

A single example of this class is sufficient to show that one cannot pretend to distinguish the pieces made at Bouffioux from those produced in other factories. Jugs and bottles incised over with commonplace traceries, composed of unshapely foliage, were made everywhere after the same fashion, and in the absence of any mark we must abandon any idea of classifying them. The specimen we have selected is of an authenticity vouched for by specialists, but we cannot present it as a

characteristic type from which the ware could be identified; we do not know of any other example among those which have passed under our notice which could be recommended for that purpose. As beauty of substance and effects of colours are things which cannot be shown in a pen-and-ink sketch, we will give no more illustrations of a class of pots which offers only a certain interest when seen in the original examples.

Long experience and close study of the subject have enabled Mr. Van Bastelaer to lay down certain rules by the aid of which a Bouffioux work may be distinguished,

even when its shape and decoration are mere reproductions of types known to belong to other centres. He recommends, in the first place, to compare the sizes of an original subject with that of a supposed copy ; if this latter has been obtained by an impression taken from the former, it will show the reduction caused by the firing, and the fact can thus be ascertained. A conspicuous flaw in a mould discovered in the excavations may be the means of settling an attribution, when this easily recognizable imperfection is found to have left its impress on the subject applied on the vase. The metal mounts must next receive attention ; they often bear a legal stamp, certifying to the conformity of the vessel's contents with the standard measure recognized in the Walloon country ; in many cases also the names of local families are engraved upon them. Finally, an unmistakable proof of origin is supplied by certain inscriptions written in French, but spelt in accordance with the Walloon idea of its pronunciation. These remarks, which apply particularly to the brown ware with relief decoration, have been of great assistance to the author of the Reports in identifying many doubtful specimens ; but so much knowledge of local history is needed for their practical application that they will prove, we fear, of little use to the general collector.

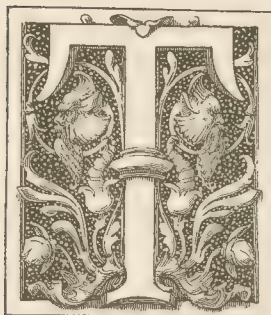
Before leaving the subject of the Bouffieux stoneware, we must apologize for the critical and argumentative tone maintained through the whole chapter. Our excuse is that so much about its merits and paramount interest has been said which is, to our mind, liable to mislead anyone who has not been able to corroborate, pieces in hand, the accuracy of statements too hastily advanced, that we could not refrain from attempting to bring down to a proper level the otherwise incontestable, though somewhat over-praised, value of the products of the Walloon factories.



NAMUR.

Minor factories connected with Bouffioux—Captain J. B. Chabotteau begins the manufacture of stoneware at Namur, Bouvignes, and Dinant—A promoter of joint-stock companies in the seventeenth century—Last failure of Chabotteau—His successors at the Namur factory—Ch. Emons produces imitations of Wedgwood ware—The stoneware of Namur—Blue and purple jugs after the “fashion of Germany”—Principal branches of the Walloon centre.

NAMUR



THE sudden expansion of the industry newly established at Bouffloux caused several minor factories of stoneware to be started, almost simultaneously, in the neighbouring valley of the Meuse. Namur was the headquarters whither several Walloon masters repaired, accompanied by their workmen, in the beginning of the seventeenth century. A few of them settled in the town, while others dispersed themselves in various localities, where they founded many pot works, all of which may therefore be considered as branches of the

Bouffloux trunk.

The fact was known to local historians but, up to the last few years, nothing had come to light to show that these undertakings had taken permanent root. At last, in 1874, unmistakable traces of the site of a stoneware factory, of which no mention had ever been made, were discovered at Namur. Buried on the spot were found large quantities of fragments, cast-away pieces, cock-spurs, saggers, in short all the usual items which denote the refuse heap of a pot works at one time in full working order. The works had evidently been of no mean importance, and their past history seemed well worth inquiring into. Mr. Van d'Huyse and Mr. Van de Castele undertook that task, and were fortunate enough to lay hands on sufficient material to write two interesting papers on the subject; we have grounded the present sketch on these able notices, and we hasten to record our indebtedness to the authors.

With respect to Namur and its factories the reader will be spared any lengthy preamble; we shall not have to busy ourselves with quotations from antique deeds, demonstrating the early existence of earthenware kilns in the place; a rare case when dealing with the origin of a centre of manufacture.

The tale, so far as it has been written, begins with the introduction of the

manufacture of stoneware into the town of Namur, and we are at once made acquainted with the curious figure of its founder, Captain J. B. Chabotteau. The archives of Belgium are full of documents relating to this singular personage. Soldier of fortune, underwriter and commissioner of the army, promoter of hopeful inventions, merchant and manufacturer in turns, we recognize in him, to our surprise, an exact presentment of the shady stock-jobber and business adventurer of our days. The man appears to have been gifted with a prodigious activity, but his quarrelsome and litigious spirit never allowed him to prosecute in peace the happy realization of his manifold schemes, and always stood in the way of his success.

At the end of a most eventful life, in which his speculations had taken very different directions, he turned his attention towards the manufacture of pottery. Struck by the fact that the prosperous days of Siegburg and of Raeren were at an end, but that their lost trade was being revived farther south at Grenzhausen and at Kreussen, he formed the plan of creating against these new factories a serious competition in the north. Consequently, in the years 1639 and 1640, he applied for, and obtained, the grant of two privileges for making stoneware vessels at Namur, Dinant, and Bouvignes. After he had failed in all sorts of enterprises, he made a fresh start in the character of a pottery manufacturer. He was closely related to several of the leading families of Bouffieux and Châtelet, and well acquainted with the trade of the place; it was therefore an easy matter for him to select and engage a batch of operatives with whom he could speedily set to work in temporary premises. Two brothers Bertrand accepted his proposal to accompany him to Namur, and "to bring their wheel and tools and make for him jugs after the German fashion"; these are the terms of the agreement which have been preserved in the original.

In this agreement great stress is laid on the point that they are engaged expressly for the purpose of making jugs "after the style used in Germany"; that is to say, enamelled with blue and purple, and not in the style of the old brown ware. Jugs brightened with the two enamels were beginning to be in great demand, and the fragments discovered in the excavations evidence the fact that nothing more than imitations of the Grenzhausen ware was ever attempted at Namur.

To make sure of success, Captain Chabotteau endeavoured to secure the assistance of potters who had practised the trade in the Land of Wied. He took for that purpose a journey to Grenzhausen; but, in spite of his tempting offers, he could not entice any able workman to join him and follow his fortunes. He was more successful at Siegburg, where he had no difficulty in enlisting a few of the operatives who were still lingering in the town, although work had practically been stopped after the bombardment of 1632.

He directed his new recruits towards Bouvignes, where a factory was also being established. They lost no time in commencing operations; and having experimented upon the clay of the locality, declared it to be as good as any clay used elsewhere for making stone pots. Chabotteau was the sole consignee for the extraction and the sale of the clays—or, as they were called, the “*Derles*”—which lay in the vicinity of Bouvignes; the privilege he had obtained covered not only the county of Namur, but all the provinces of Brabant, Flanders, Hainaut, etc.; he was therefore protected against all competition, and his enterprise seemed to have fair prospects of success.

The capital necessary for carrying on the business was supplied by a few partners, who constituted a company of which he was the chief director. Several pot works were started at the same time, and in 1641 three of them were already in full activity, namely: Namur, Bouvignes, and St. Médard-les-Dinant. At that date he disposed of his interest in the works of the last-named place on behalf of his daughter, about to enter a convent, and gave her, under a deed of gift, “all the pots manufactured and ready for sale in the warehouse at Dinant, amounting to about eight thousand.”

Several documents of the times show him trying to keep the upper hand in the business, somewhat to the detriment of his partners, with whom he quarrelled constantly. Instead of superintending the work, as he had undertaken to do, he left the management of the Namur factory to his wife, and spent his time in travelling through Germany, under pretence of finding skilful hands to engage, and of gathering practical information. At the end of the year he returned, and found things had taken the wrong turn during his absence. Tired of his negligence, and of the expense his extravagance had imposed upon the company, his partners had obtained that his privilege should be cancelled and transferred to one of them, J. Grandzar. He tried in vain to ward off the blow by bringing an action against the company, but, unable to bear the costs of the proceedings, he was at last confined in the debtors' prison in 1643. In the meantime he had also been dispossessed of the Dinant factory, which became the property of Everard du Pont. On his liberation, seventeen months later, he could still find sufficient credit to set up another factory, which he conducted with the assistance of one of the brothers Bertrand, who could not agree with the proprietors of the old works.

Another failure was to be added to the long list, and, before a year had elapsed, the factory, seized by the creditors, passed into other hands. From that time up to his death, which occurred in 1668, Chabotteau ceased to take any participation in the various undertakings which owed their existence to his enterprising spirit.

In the capacity of a potter Captain Chabotteau cannot lay much claim to our attention; nevertheless, the circumstances of his chequered career—of which we have

just sketched but a portion—are not without interest with respect to the history of the trade.

We see that towards the middle of the seventeenth century it was no longer a constituted guild, nor even a company of leading tradesmen, which undertook the direction of the potter's craft; any chance speculator, without previous knowledge of the business, could obtain a privilege and commence the manufacture of pottery by engaging such workmen as he could find amongst the stragglers who were unable to get employment in their own country. The times were already far gone when only a master's son could succeed his father, and was bound, before he was allowed to work on his own account, to make with his own hands a masterpiece testifying to his ability.

The old Namur factory passed successively into many hands; it was still in existence in 1709, and blue pots, "after the fashion of Germany," continued to be made there under the management of P. F. Stimar, "burgess of Namur." It was closed probably in 1730, for after that time there is no mention of the manufacture of stoneware being still carried on in the town.

The race of the ancient potters was not, however, altogether extinct, but pottery of another kind was made better suited to answer the taste of the day. Towards the end of the last century white faïence, or, as it was called, "sham porcelain," was produced with some success, and, besides, creditable imitations of the English cream colour, and of the black ware of Josiah Wedgwood, so much admired on the continent, were manufactured by Ch. Emons, a descendant of the celebrated Jan Emens of Raeren.

It is certain that the works established at Namur for nearly one century—as well as those which remained longer in existence in other towns of the province, some of them having been closed only a few years ago—have turned out a considerable number of drinking vessels, many of which have now found their way into the hands of collectors.

We have ascertained that, on the whole, they repeat in their decoration the cursive traceries filled in with white and blue enamel in use on the Bouffloux ware, and which were themselves a mere repetition of the most ordinary designs adopted at Grenzhausen. When placed amongst specimens of similar style, but of different origin, we must confess, however, that it would be almost impossible to point them out with certainty; the few pieces or fragments discovered on the site of the old works—by means of which one might hope to determine the distinctive character of the ware—are of so commonplace an order as to render us scarcely any assistance.

One jug included in the discovery bore a medallion showing the two letters

N. R., embossed under a crown—a monogram we may take as standing for the name of "*Namur*"; unfortunately it is the unique instance of a mark associating the ware with its birthplace. We fear that the contents of this last chapter are not calculated to induce the general collector to look out for specimens of the Namur manufacture; its history would scarcely be worth relating were it not that a practical innovation of great importance is connected with it. It was in the pot works of the town that, in 1648, coals were substituted for wood for firing the ovens. The system has since made its way, and coals are in use everywhere, but very few know when and where they were used for the first time.

No more artistic interest can be attached to the production of the other factories of stoneware which may be regarded as branches of the Walloon centre. We have already named St. Médard-les-Dinant, and Bouvignes. To these must be added the names of Liège, where H. Bonhomme, assisted by Jean Hannekart and J. Jacquet, of Bouffioux, are said to have tried the manufacture of "German blue pots," in 1647; Verviers, which had a factory established in 1658 by Bertrand, of Châtelet; and Sartle-Château, a locality referred to in some documents as being as important a place of production as Bouffioux itself, but about which further information is still wanting.

Mr. Van Bastelaer has devoted a few pages to the history of the works established at Marpent, a small village situated near Maubeuge, on the French frontier. Certain members of the Hannekart and Bertrand families started in that locality the making of articles most in demand in France, with the view of avoiding the heavy custom duties with which they were charged on entering that country. The description given by Mr. Van Bastelaer of the fragments and odd specimens discovered on the spot is not calculated to impress us with a very favourable idea of the pottery manufactured at Marpent, and in other works of the same standing. From the plate illustrating the notice, it may be seen that coarse jugs of the plainest shape were made, after the Grenzhause fashion. Not only is their decoration of the most insignificant character,—consisting merely of a few rosettes roughly stamped in and stained with dingy blue and purple enamel,—but the glaze is dull and unequally spread, and the clay so much underfired, that it remains porous and friable; in short, these jugs are scarcely entitled to the name of stoneware, notwithstanding the pretence they make to resemble it in external appearance. Although the numerous fragments found on the site of the manufactory, and in the bed of the river hard by, seem to denote that the production had, at one time, attained a certain importance, it appears that this imperfect manufacture was soon discontinued, and replaced by the making of common earthenware, for which the clay of the district was much better suited.



FROM A RAEREN JUG.

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"A third report on the same subject."

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"Fourth report, being a *resume* of the three preceding ones, and forming a historical and descriptive monograph."

The amount of research contained in this work, the perseverance and sagacity displayed by the author in sustaining and proving all his assertions, could not have been surpassed; but we cannot help regretting that so much care and trouble were not spent upon a more worthy subject.

—— "Les anciens Grès artistiques Flamands dans le Nord de la France à la fin du XVII. siècle." Mons, 1884, 8vo. Produits dits en Allemand "Bollekenskan" fabriqués à Marpent.

—— "Les Grès armoriés de Chatelet et de Bouffloux à Liège au XVI. siècle. Mons, 1885, 8vo.

Linas (de). "Émaillerie, metallurgie, torentique, céramique. Les expositions retrospectives, Bruxelles, Düsseldorf en 1880." Paris, 1881, 8vo.

—— "L'art et l'industrie d'autrefois dans les regions de la Meuse Belge. Souvenirs de l'Exposition retrospective de Liège en 1881." Paris, 1882.

Roddaz (C.). "L'art ancien à l'Exposition Nat. Belge." Paris, 1882, 4to.

Each of the above works contains interesting chapters on ancient stoneware.

Bormans (S.). "Grès Namurois." (Extr. du Bull. des Comm. Roy. d'art en d'archéol.) Bruxelles, 1880. 8vo. of pp. 10.

"The Namur stoneware."

Castele (Van de). "Les Grès-Cérames de Namur." Bruxelles, 1885. 8vo. of pp. 54.

Duyse (Van). "Grès Wallons." Le capitaine Chabotteau. Bouvignes, Namur. 8vo. of pp. 22, 1 pl.

M. Van Duyse, curator of the Ghent Museum, has also written the excellent catalogue of the collections entrusted to his care.

Ziegler (F.). "Grès-Cérames de Voisinlieu." Paris, Gihaut, 1851. 14 pl., lit. fol.

Modern stoneware manufactured by the painter Ziegler, at Voisinlieu, near Beauvais. The factory did not prove a success, and collapsed after a few years, although its productions had been of excellent quality and of elegant and original designs.

Asselineau. "Céramique du Moyen Age et de la Renaissance." Paris, 1876, fol.

Contains a few lithographic plates from the ancient stoneware.

Becker (T. A.). "Notes sur les Grès-Cérames du Rhin." Paris, au depot des Grès-Cérames. 12mo. of pp. 12.

The prospectus of a dealer in modern imitations of the grey and blue stoneware made at Höhr Grenzhausen.

Sparkes (F.). "Notes on Lambeth Stoneware." London, 1880, 8vo.

South Kensington Museum.

A large number of photographs from the best specimens exhibited can be procured at the Museum; they form an interesting album, in which all the classes of ancient stoneware are worthily represented.

Solon (M. L.). "Salt Glaze." The catalogue of a small collection now exhibited in the Technical Museum at Hanley; to which is prefixed a short disquisition on Salt Glaze Ware by the collector. Hanley, Allbut and Daniel, 1890. 4to, 12 pl.

Woodall (W.). "Potters in Rhineland." (In the "English Illustrated Magazine," Sept. 1890.) With illustrations by Harry Furniss.

In all the general histories of Ceramic, a chapter has been devoted to ancient stoneware; but as they were all published before light had been thrown on the subject by the late discoveries, we prefer passing them over in silence, as there is very little to be found in them that is correct, while there is much that might perplex and puzzle the student.

The illustrated catalogues of the sales which have taken place in Germany during the last few years, principally those published by Heberle, of Cologne, contain a rich mine of information. They are so numerous, that we must refrain from quoting them; but we shall recommend their perusal to anyone curious of sifting the matter to the bottom. As nearly all the best specimens of stoneware have lately changed hands, they all figure in their turn in those catalogues, fully described, and very often well reproduced in photogravure.

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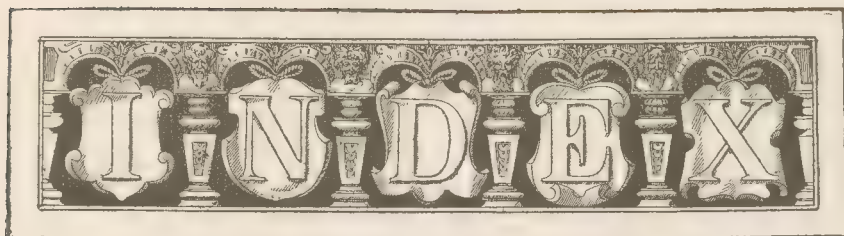
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